

SQUARE DANCING

MAY, 1971

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The Sets in Order

American Square Dance Society
462 North Robertson Boulevard
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from the FLOOR



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

Thank you for the "Joe and Barbara" comments on Peel Off in the February issue of SQUARE DANCING. This article answers in a very clear way the questions raised in my previous letter.

L. A. Crawford
Greensboro, N.C.

Dear Editor:

I haven't had a chance to use the Teacher/ Caller Manual . . . until now. We have two classes going with a total of nine squares . . . and the manual is really great. It is a good guide as well as a starting point for teaching many of the movements. I can't follow the sequence exactly, but it really is a great help.

Rex Morris
Wood River, Nebraska

Dear Editor:

Your little book is such a welcome friend.

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We're always glad to see it come and read it, end to end. Your views, reviews and square dance news are always on the move with panels, tracts, discussions, facts to keep us "in the" (Please turn to page 65)

SQUARE DANCING

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What pictures a trip like this conjures up in your imagination. What a storehouse of memories you'll be collecting. If you're interested in becoming one of the limited number to share this initial adventure write us for an itinerary and more details. Watch these pages next month for more on Your Dream Safari.



The American Square Dance Workshop
462 No. Robertson Boulevard, Los Angeles 90048

RED HOT

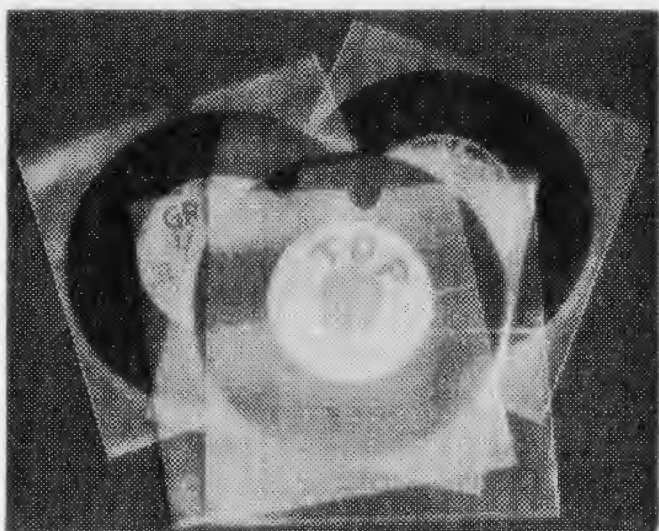
Line

FLASHES FROM THE NATIONAL: At midnight Saturday, June 26, the colorful Krewe of Feret will present an authentic Mardi Gras Ball and Tableau in the Grand Ballroom of the Jung Hotel. Seating is limited, tickets are now available. Latest registration count is 9,600.....California, site of the first National Square Dance Convention in 1952, is considering bidding for the 25th. The dates would be June 24, 25, 26, 1976. The place, Anaheim Convention Center, just a stone's throw from Disneyland.

ON THE COVER - A GOOD IDEA: At times we've heard reports of areas adding square dance notices on a "Welcome Board" at entrances to their city. This month our artist has captured a scene that might well appear on highway approaches to towns and cities in the future. Here among the service club insignias is the square dance symbol, indicating to visitors that square dance clubs in the area welcome them. Adjacent to the symbol, a phone number invites the visitor to call for information. If your area has such a board, the local square dance GUIDE representative may wish to contact the Chamber of Commerce for permission to have square dancing represented. Permission to use the SIOASDS emblem as shown on the cover may be had by writing to the Society.

THE ED GILMORE APPRECIATION PROJECT: In order to offset some rather expensive hospital bills incurred in recent months, friends of Ed Gilmore, Yucaipa, California, are sponsoring a series of appreciation programs. Foremost among these is the May 16th Ed Gilmore Appreciation Dance being held in Yucaipa. For information concerning this event or other ways to assist Ed, write to the Ed Gilmore Trust Fund Committee, c/o Carl Anderson, 330 West Cypress, Redlands, California, 92373. Telephone (714) 792-1693.

SAMPLES OF "SQUARE DANCING" MAGAZINE FOR NEW GRADUATES: A supply of back issues of this publication are available to any groups requesting them. Indicate the number of couples in your class or club, include your name and address, and allow sufficient time for the magazines to reach you. We will pay postage and expenses. An equal number of flyers describing the magazine and features of the American Square Dance Society will be sent under separate cover, with the request that one be inserted inside the front cover of each magazine to be given away. Thank you for your help.



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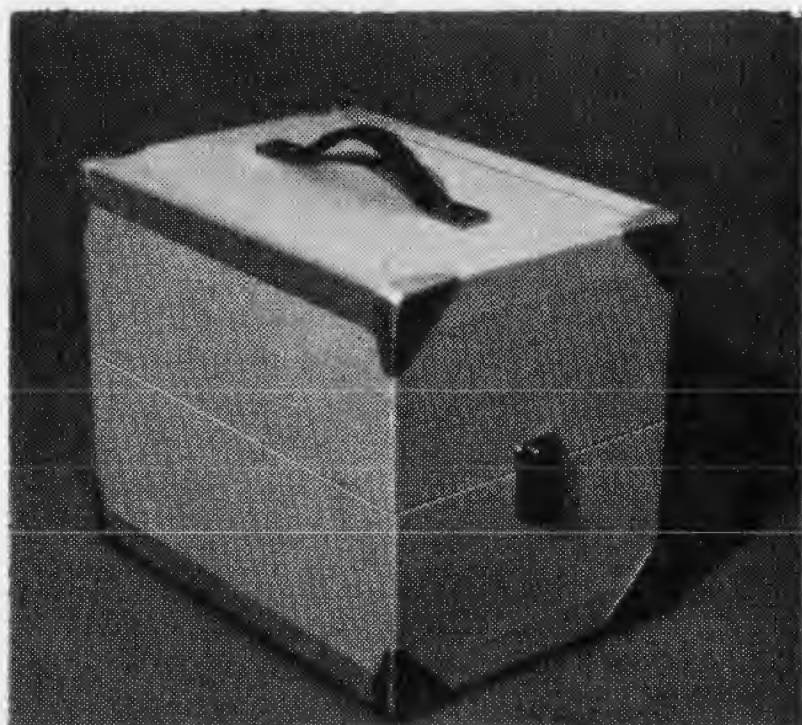
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a holding pattern for Summer Dances

WITH THE ARRIVAL OF SUMMER warm weather vacations also comes the end of the traditional square dance fiscal year. And, as much of the square dance world "takes a rest," we note one of this activity's most frustrating dilemmas.

In many areas, classes started last September and October are now graduating with new

and enthusiastic dancers ready for their share of club fun. The clubs, too, "high" from a season of dancing, often find themselves at operational peak with maximum crowds and maximum enthusiasm.

The challenge then is to find a way to maintain this status quo, to bottle up the exuberance so that if the clubs in your area must observe their hiatus, they will come back none the less for wear as the new square dance year begins in September.

To be sure, in areas where there is a summer slowdown there is still the temptation to keep moving at the same old pace, to learn the same number of new rounds and new experimental square dance movements. On the other hand, the objective is twofold to (1) provide dancing for those who can dance straight through the summer months while (2) making sure that no "gap" too large to bridge easily in the autumn is allowed to start.

Alternate Programs

In recent years many clubs have discovered for the reasons listed that summertime is an excellent time to "coast." Sing-along dances, with the emphasis on dancing those dances that are fun and familiar, have proved to be popular, so have club outings, barbecues, picnics and sometimes non-dancing daytime functions that have the advantage of keeping club members together without advancing, material-wise in the square dance picture.

Still, the advantage of "keeping from getting rusty," dancing for the sheer joy and fun of simply being together, can underline a club's summer program. Of course, the summer "slow down" does not affect every area and "business as usual" prevails in perhaps an equal number of areas scattered throughout the square dance world.

Summertime "EVENTS"

Special dances geared to the needs of summertime have become standard fare and as one of our yearly features, we list a cross section of summer square dance events that you might mark down on your calendar for the coming warm weather months.

California

San Joaquin Valley Square Dance Assn. Annual Camp-out at Silver Lake, Labor Day Weekend. For clubs dancing during the summer in the Northern section of San Joaquin

Valley, contact Ray Morris, 1740 W. Walnut Street, Stockton 95203. Telephone (209) 465-8919.

Skoots 'n Skats, McDonald's Barn, North Hollywood, 1st, 3rd and 5th Saturdays. Guest callers. Rounds at 7:45—square dancing at 8:30-11 P.M. Contact Marie Steinberg, 6559 Coldwater Canyon Blvd., North Hollywood. Telephone (213) 763-5973.

Colorado

The Jackstraws Square Dance Club, Knights of Columbus Hall, every 1st, 3rd and 5th Thursday, Denver, Colorado. Jack Halfacre, caller.

Vallecito Resort, Bayfield, May 15 through Sept. 5. Wednesdays and Saturdays with Gene Olson and Bill Wright alternating Saturdays June 20, 26; July 11, 17; Aug. 8, 14, 29 and Sept. 5. Write Eve Williams, 3020 E. Main, Space J-28, Mesa, Arizona 85203.

Dancing nightly except Sunday at the Dance Ranch, Estes Park June 6 through Labor Day. Various callers. For brochure listing all dances write Frank Lane, P.O. Box 1382, Estes Park, Colo. 80517.

Cool foothills of the Rockies 1st, 3rd and 5th Saturdays at 8 P.M. Town Hall, Palmer Lake. Caller, Fred Staeben and guests.

Georgia

Cherokee Promenaders, Recreation Center Field House, Calhoun. Every Thursday with Jim Wood and Roy Hawes alternate callers.

Illinois

Lawson Grand Squares, Lawson YMCA, Chicago & Dearborn, Chicago. Every Wednesday—7:30-11 P.M. Caller, Chuck Horak.

Indiana

Summer dancing & Workshop every Thursday 8-11 P.M. June through August. Union Federal Hall* (enter by back door), 5646 East Washington, Indianapolis. Sponsored by the Swingin' Singles, caller—Jack Livingston.

Kentucky

Free Kentucky Mountain square dancing, Hoedown Island, Natural Bridge State Park, Slade. Saturdays May 8 through Oct. 30. Fridays May 28 through Sept. 3. Write Richard Jett, Box 517, West Liberty, Kentucky 41472, for specific information.

Massachusetts

West Springfield and Chicopee Square Dance Clubs co-sponsored summer dances. Every Thursday night June 1 through Sept. 2. Top callers and round dance leaders. K of C Hall*, Granby Road, Chicopee, 8 P.M. Telephone 749-2806.

Missouri

The Stepping Stones, St. Louis, 1st, 3rd and 5th Saturdays. Call Arthur Kilz, (314) 385-8913 for location of (A.C.*) hall.

Nebraska

Summer dancing South Roads Shopping Center* June 12, July 10, Aug. 21. Commercial Savings & Loan*, 45th & Dodge, June 26, July 24, Aug. 14, Omaha. Callers Glenn Lapham and Don Tregek. Write Glenn Lapham, 4971 So. 42nd St., Omaha 68107.

New York

Sherman's Amusement Park, Caroga Lake, beginning Wed., June 30th, continuing every Saturday thru Aug. 28th. One Monday and Sunday also. Write Paul and Amy Volk, 1037 Sacandaga Rd., Scotia, N.Y. 12302.

Schroon Lake Village Park and Leland Center. Fri. Fun Nights 8-11 P.M.; Club Level Sundays 2-5 P.M.; Classes July 7-Aug. 30, 9:30 A.M. Mon. through Thurs. to 12 Noon, caller/teacher Tom Trainor. Contact Bill & Mary Jenkins, Mockingbird Hill in Minerva, Olmstedville 12857. Phone (518) 998-2835.

Pennsylvania

Spring Gulch Square Barn, New Holland. May 2 through Sept. 26. Wednesdays and Saturdays, some Sunday dances. Various clubs and callers. Write G. Kaiser, 561 W Main, New Holland 17557, phone (717) 354-9692.

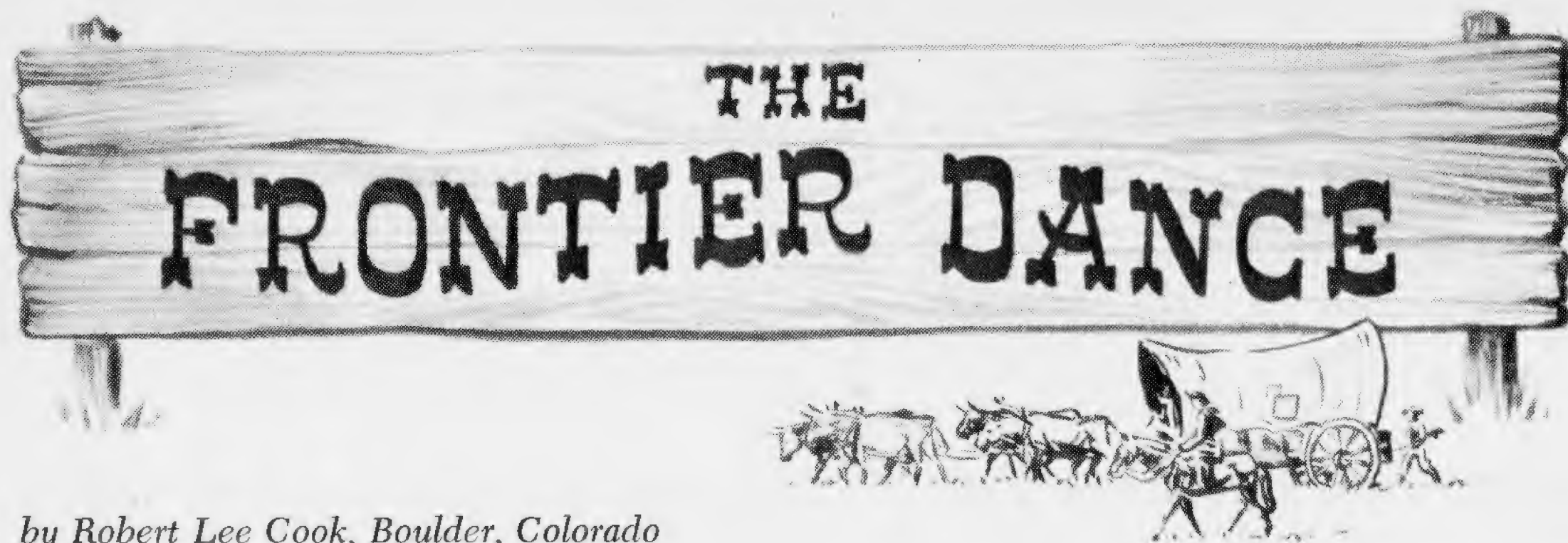
South Dakota

Watertown Promenaders Night Owl Dance, July 17, 9 P.M.-5 A.M. Two callers, free lunch break at Midnight. Robert Andraschko, 935 9th Ave., Watertown 57201.

Washington

Bucks & Does, Haller Lake Community Hall, Seattle. June 14 & July 26, Jack Willison, caller. Mrs. Jerome Coupens, 7325 34th Avenue N.E., Seattle.

*Air-conditioned.



by Robert Lee Cook, Boulder, Colorado

The Beginning

ANYONE WHO SERIOUSLY DELVES into the history of the Wild West is quickly aware of the vast differences between *popular* and *authentic* history. Too many historians—like all of us, people—tend to find in history what they want to find rather than what was originally there. We of the general public have been so overwhelmingly brainwashed by the vast mythology of the Wild West that we are unwilling or unable to believe documented history, are too in love with the violent romantic legends, largely the products of deliberate charlatans or wishful-thinking Sons or Daughters of this or that historical event. The half-truths or non-truths too often are more appealing and comforting to our egos and consciences than is straightforward history.

If the above remarks are less applicable to the Frontier Dance than to other aspects of frontier life, it is only because our western myths are more concerned with six-gun duels, cattle rustling, Indian attacks and other forms of violence than with simple domestic things. As are most of the cherished and popular traditions about the Wild West, many of our notions and traditions about frontier dancing are largely romanticized and fanciful. It would be nice if they had been true. Our frontier ancestors would no doubt have been hysterically happy if they had been.

Seeking out the early dance in the Wild West is like seeking anything else cultural: one

ultimately finds himself everywhere but in the West. Everything that was brought to the frontier, including the dance, was old when it arrived and, except for new combinations or variations of old figures, nothing really new occurred out here in the frontier territory. Some new terminology was picked up, chiefly Spanish words or bits of cowboy lingo, and a few western regionalisms replaced New England or Midwestern regionalisms, but the dance remained essentially that which had been done earlier in the eastern United States. Any investigation into the Frontier Dance, as into any of the early American dances, must become an investigation into European dances, whether of the courts or of the common folk.

When It All Started

To look for the earliest appearance of European dances on the frontier, we must begin long before the covered wagons appeared, before the Sioux had moved from Minnesota to the Great Plains (circa 1670), before the Cheyennes crossed to the west bank of the Missouri River (circa 1690), and even before the dour and joyless Pilgrim Fathers clumped ashore at Plymouth Rock. The significant date for the dance historian is January 26, 1598, when Don Juan de Oñate led his colonizing expedition northward toward New Mexico.

In terms of dancing, this date is most plausible because the expedition included 130 families of colonists. This meant that there were

women and girls present (females having always been the most important requirement for widespread dancing in western cultures), and the intention was to establish stable communities (the other important requirements for such dancing).

It is doubtful that much dancing was done along the trail. The passage was arduous, as anyone who has traversed the *Jornada del Muerto* will attest, and moving northward through New Mexico on foot and heavily laden — driving 83 loaded wagons and herding 7,000 head of livestock — cannot have left either energy or inclination to do much dancing. On August 11 Don Juan and his party arrived at the junction of the Rio Grande and Chama Rivers (just north of modern Santa Fe and San Juan) and there established the town of San Juan de los Caballeros. Construction was begun on August 23, 1598, and, with female partners on the scene, someone surely led a dance of celebration.

Spanish Roots

For the next 12 years, until the founding of Santa Fe in 1610, life was difficult for the colonists but dances were enjoyed. We can only speculate about the sort of dances done, but they were probably dances or variations of dances which were known and danced in Spain during the early 16th century. And by 1598 there were already a goodly number of *mestizos* in New Mexico, so some few small Indian elements may already have crept into the dance.

Until the hiatus of the Pueblo Rebellion (1680-92), dancing was enjoyed in San Juan, Santa Fe, and other smaller and scattered settlements. Colonization proceeded at a fast pace after the Reconquest, each new party of colonizers bringing more guitars, more dancers, and more dances. Surely Zebulon Pike saw a fandango when he was escorted to Santa Fe in 1807. The fandango was common when the first Missouri traders arrived via what was to become the Santa Fe Trail, in 1820 or so.

An unknown trader, in a letter dated Santa Fe, July 20, 1841, made the following comments on the fandango. "The fandango is a lascivious dance, partaking in part of the waltz, cotillion, and many amorous movements, and is certainly handsome and amusing. It is the national dance. In this the governor and most humble citizens move together. . . ." *This letter*

first appeared in the Evansville, Iowa, Journal and was reprinted in the New York (weekly) Tribune of November 13, 1841. It was printed in the KANSAS HISTORICAL QUARTERLY of February, 1939.

There was dancing of a sort far to the north as well. Late in 1804 the Mandan Indians were fascinated by the jigging of York, William Clark's Negro slave, and York's dancing and capering — as much as the novelty of his black skin — served the Lewis and Clark expedition well in establishing relations with the Indians. Scots-British explorers and trappers, as well as French explorers and *voyageurs*, had wandered through the northern and central Rockies, and some rough dancing (albeit with men taking the parts of female partners) was done here or there in camp, particularly among the French.

Significant dancing, however, in terms of towns, females, and dance-structure, would exist chiefly in the Spanish colonies for some decades to come. The Mountain Men — Kit Carson, Jim Bridger and others — attended fandangos in Taos and Santa Fe, popular visiting-places for the trappers. As Spanish settlements were established further north, the old dances — with new variations and additions — went north with the people. Today in northern New Mexico and southern Colorado some of the old round and couple dances still survive, or at least portions of them do.

These dances had only limited influence on the Frontier Dance. Some few elements were adopted by later square dancing settlers in the southwest. There are versions of *Sashay-Resashay* and *Rip and Snort* which seem to be pre-1800, and a far-fetched variety (possibly Indian) of the *Grapevine Twist* was done in Santa Fe in 1780 or earlier. Most probably, however, the stronger surviving Spanish-Mexican elements in the Frontier Dance came to the Wild West much later, mostly via Texas and at a time when the dances had become more Mexican than Spanish.

Evidence Lacking

If any American troopers took Mexican dance steps home with them after the Mexican War of 1846-47, there is no evidence or proof. In fact, most of the steps and patterns which may be tentatively identified as of Mexican origin seem to have come to the United States only after Napoleon's occupation of Mexico

Free-for-All with bob osgood

The true story of square dancing is not told from any one vantage point. Like so many things American, the activity has borrowed a figure here, a style there, drawing on the cultures and dance backgrounds of many countries around the globe. In its melting-pot process, we saw the development of a New England style of dancing. We witnessed the Kentucky running sets and Appalachian Circles, the stately Quadrilles that fit into the Henry Ford revival and many other contributing factors.

We feel very fortunate this month to start a series by Bob Cook, Boulder, Colorado (a dance named Charlie, SQUARE DANCING APRIL 1971). Bob's research covers the true Western dance. This series, which will appear from time to time in the coming months, will put the spotlight on the following segments: The Covered Wagon Dance, The Miners, The Clod-Hopper Dance, The Poor Cowboy and The Frontier Dance Today.

We're particularly indebted to Bob Cook for this in-depth study of one of square dance history's most intriguing chapters.

between 1861 and 1867. The French, typically, brought a number of fashionable court and popular dances to Mexico, as well as dances of the common people, dance elements and patterns which would enter the United States with subsequent movements of people from Mexico to the north.

A Common European Origin

The *Mexican Varsouviana* and *Mexican Quadrille* seem to date from the French occupation. A number of other patterns may also be traced back to Mexico and Europe, especially the lovely light *Heel and Toe Polka* still danced today in some Mexican states. But many of the patterns usually may also be found in dances of non-Latin countries of Europe, indicating a common European origin rather than one uniquely Spanish-Mexican.

Today when we do the *Texas Star*, we are doing a variation of a dance which was probably being danced in San Juan ten years before the Mayflower first dropped anchor. The *Blue-bonnet Star* is a pattern not only of the *Mexican Quadrille*, but one which was being danced in Austria as early as 1740, and there is a Balkan variation which is much older, perhaps of oriental origin. When we do a *Grapevine Twist*, a *Thread the Needle*, or a *Rattlesnake Twist*, we are dancing patterns so ancient in the New World that they long predated the Conquistadores, and are similar to patterns danced in Europe and Asia centuries ago.

But then, nobody has really "invented" a

new dance for perhaps a thousand years, for new dances are merely variations, new combinations done to new tempos, or rediscoveries of ancient ritual and celebratory movements. The human body, after all, is capable of only so many movements, postures and steps, all of which (except perhaps those movements possible only on a space walk) were long ago explored and employed to make a dance.

The Frontier Dance was "new" only in the sense of adopting or forming new combinations and terminology of the old dances. It was "new" also in that it was done with a freedom and stylistic abandon which was no longer enjoyed in much of the eastern United States. From 1830 until 1870 or so, the stomping, shouting, capering Frontier Dance would thrive in all its homespun and isolated joyousness. Informality, wildness, and a general gracelessness were to be common elements of the Frontier Dance until the Wild West began to be tamed by the introduction of sobering middleclass refinements.

Mexican dance elements, admittedly few, were waiting in the Wild West in 1830, a small, clear, strongly Spanish stream to be taken as tributary into the mainstream of the American Anglo-Saxon dance traditions. And while the Spanish-Americans were enjoying the life, climate, and dances of the Southwest, our Anglo-Saxon pioneers were poised in the wings of the Frontier stage, ready to make their entrance to the Wagnerian sounds of Manifest Destiny.

for continued progress in Square Dancing

the
Association
is
the
answer

A WELL ORGANIZED SQUARE DANCE COMMUNITY is frequently a happy one. Dancers within an area, having completed their period of learning and having had an opportunity to take part in club dance activities, look for something "special" in square dancing, something bigger and more exciting that only a combination of many talents can provide. These big events, whether they show up in the form of festivals, round-ups or conventions, or whether they are association-produced outings to some resort area, tend to solidify the activity. It's these special events that put the "frosting on the cake" for the dancers and provide them with major events to anticipate throughout the square dance year.

More than this, the square dance association is in an excellent position to answer the needs of the individual square dance clubs in ways they might not be able to accomplish independently. These include different forms of accident insurance, area promotional campaigns, and in many instances conducting new dancer classes.

Because the association is made up of representatives from all clubs, it is in the best position to sense problems before they have an opportunity to become serious, and it can, if necessary, assume the role of arbiter in finding quick and friendly solutions to problems.

The list of noteworthy projects conducted under the banner of hardworking associations could fill many pages. Outstanding are the leadership courses for club officers held annually in several states and Canada.

Promotional programs where associations have coordinated the efforts of all dancers in the area to bring new dancers into the activity have, in some cases been extremely successful.

There have been several square dance pageants — telling the traditional background of this activity — produced under association guidance which have the in-depth knowledge of all who share in the hobby.

Association-conducted talent polls have brought to light professionals in the fields of writing, law, accounting, television, etc. among the ranks of square dancers who have been happy and willing to contribute to the area's growth.

Today square dancing is BIG and it shows a promise of growing even BIGGER in the coming years. The square dance associations of the country are in an excellent position to provide leadership training for clubs, to sponsor the "extras" that make square dancing more enjoyable for the individual, and to do everything possible to help perpetuate a growing, healthy activity.

the
Association
is
missing
the boat

SOMEONE ONCE OBSERVED that the needs of square dancing are few and basically quite simple: some people, a place to dance, a caller/teacher, and some music.

We realize that perhaps this is an over-simplification. We know that a hall must have a good floor and be conducive to the needs of square dancing. We know that the caller must be equipped with a sound system, records, etc. But that's about it. The dancers themselves can get along fine without fancy garb, although they soon find that costuming for square dancing is fun and adds to the spirit of the activity. Left alone, the dancer, his club and his caller, and his place to dance form the basic requisites of square dancing.

The club is indeed the center and hub of the activity. A well run club is one where organiza-

tion is not overly apparent and where the fun and friendliness of square dancing is quite visible. There have been times in the past where the opportunity to square dance has been jeopardized by local laws; where an attempt has been made by city statutes to curtail the activities of the caller, to raise the rents of public buildings used for square dancing, to make the gathering of people at certain times of the week unlawful. In such cases coordinated action of all square dancers in an area is needed in order to present a display of strength and tip the scales in favor of the activity.

Of course, there are other instances when square dancers working across club boundaries can help the activity as a whole. However, all too frequently the primary reasons for an association to be formed are forgotten after these specific needs have been met, and as a result the association becomes involved in a series of

projects merely designed to justify that group's existence.

When an association competes with area clubs in presenting regular dances, or in conducting beginner classes, its purposes are questioned by club members striving to remain "in the picture." A not unfamiliar occurrence is the very "healthy" square dance association conducting large meetings on a regular basis with many events planned, and yet in the same area some of the very clubs the association is supposedly serving are struggling for survival. A few may have folded while others meet with only a token number of squares.

Rather than expending their creative energies on hundreds of "mammoth" projects, if this same leadership and imagination were focused on the perpetuation and growth of individual clubs themselves, a greater amount of good could be achieved.



SQUARE DANCE WEEK

Sept. 20-26, 1971

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THE PRE-PLANNING OF ANY BIG EVENT, such as the observance of a universal Square Dance Week, takes sometimes months in the "drawing board" stages. To be effective, however, the public bombardment should not start too many weeks in advance of the big date.

Sometimes, publicity committees will "miss the boat" by breaking the news too early and then allowing the whole thing to be forgotten. When it comes to newspaper releases, you are competing with every charity drive, society function and sporting event in the community. For that reason, it is wise to plan the timing of your releases well and to feed your papers and television and radio people the type of material they will use at a time when it will do you the greatest good.

The official signing of a proclamation by your Mayor or the Governor of your state or chief administrator of your province is a news item and is worthy of news coverage whenever it

occurs. The general releases concerning Square Dance Week, however, are most effective when concentrated into the week or two before the "big date." Your newspapers may not accept and print more than just one story, so size up your local editors. Remember, stories concerning Square Dance Week can fit into several different sections of the newspaper and with careful planning you may be able to arrange for three or four stories at just the right time.

Official square dance posters which are now ready for distribution will probably draw the greatest attention and be most effective if displayed the last two weeks before the starting date. Perhaps you've noticed that a poster displayed in a store window sometimes gets good treatment in the beginning, but as time wears on, it becomes dogeared and is moved into the background.

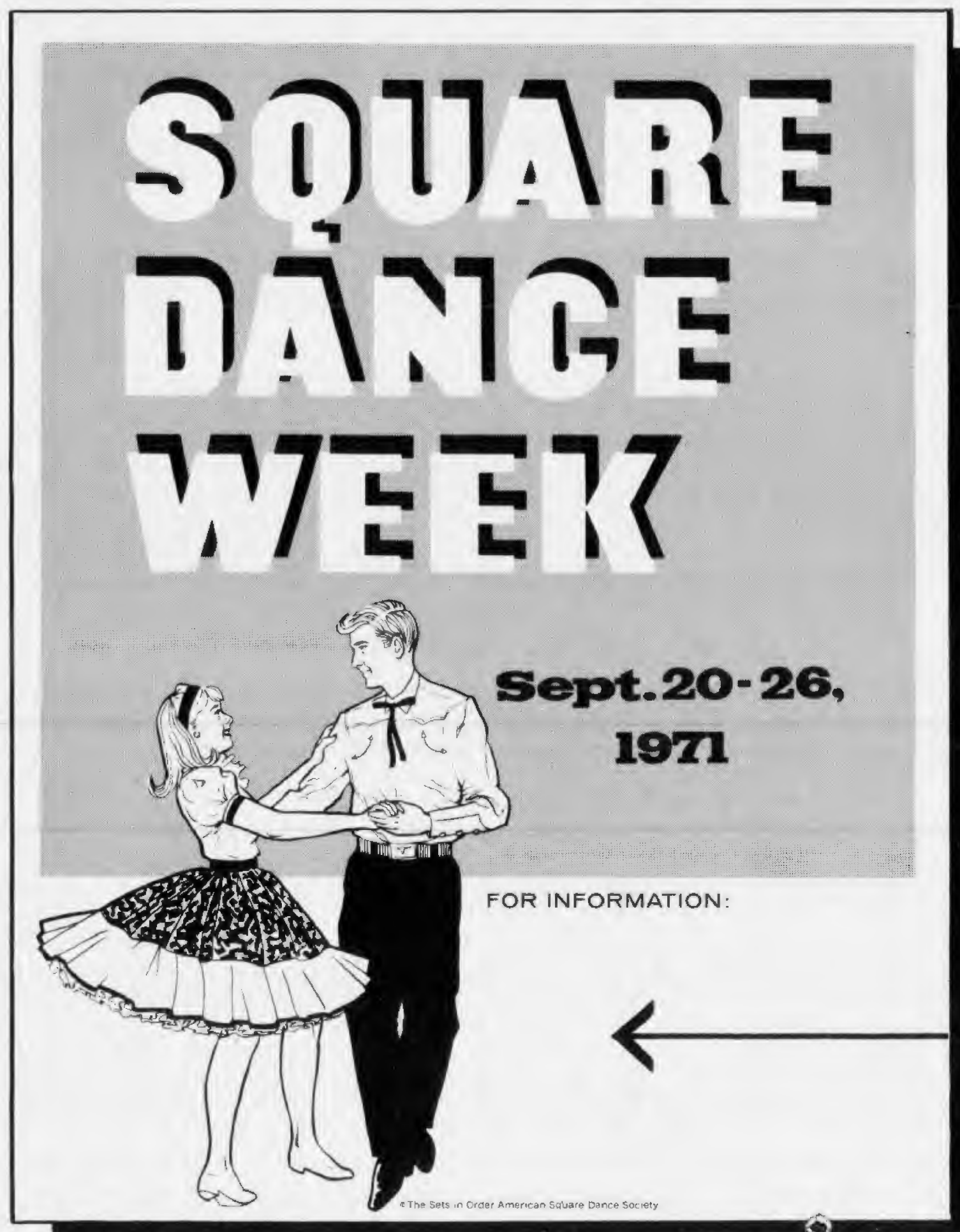
Last year, different associations designed their own "I Am A Square Dancer" identifica-

tion marks. Some made miniature replicas of the official poster and distributed these to all current dancers to be worn the week just preceding Square Dance Week and then, during the week itself. This is an excellent bit of timing and is a good conversation piece. *Reminder cards* of public appearances, demonstrations of square dancing to be held in large parking areas and shopping malls, open-to-the-public one night stands and announcements of TV

and radio square dance programs are most effective when distributed just prior to Square Dance Week.

Timing — All Important

Naturally, all of these things take time and planning and it's wise not to wait until too late to get together with the printer. When it comes to distribution, it's wise to hold things up a bit until the time when each promotion will do the greatest good.



**THIS SPACE
AVAILABLE FOR
A PHONE NUMBER
OR LOCATION**

These posters (8½" x 11") printed on sturdy card stock, and bumper strips (4" x 12") with sun-resistant ink and ready-to-apply pressure sensitive adhesive backing have been specially designed for the 1971 program. A different set of dates may be had for no additional cost on orders of 1000 posters or 1000 bumper strips or more. (See page 77 for ordering information).

Guide to Better Dancing

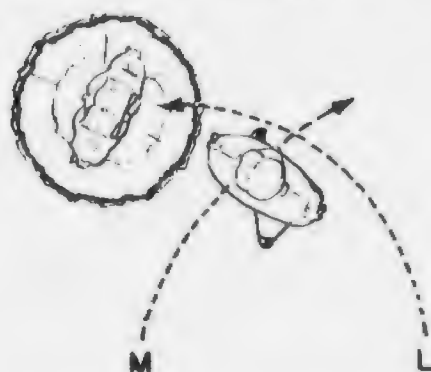


IN THE LATE 1940's, just as square dancing was emerging from its cocoon into the light of today's more complex contemporary styling, several new terms and movements heralded the change. One of these was the Allemande

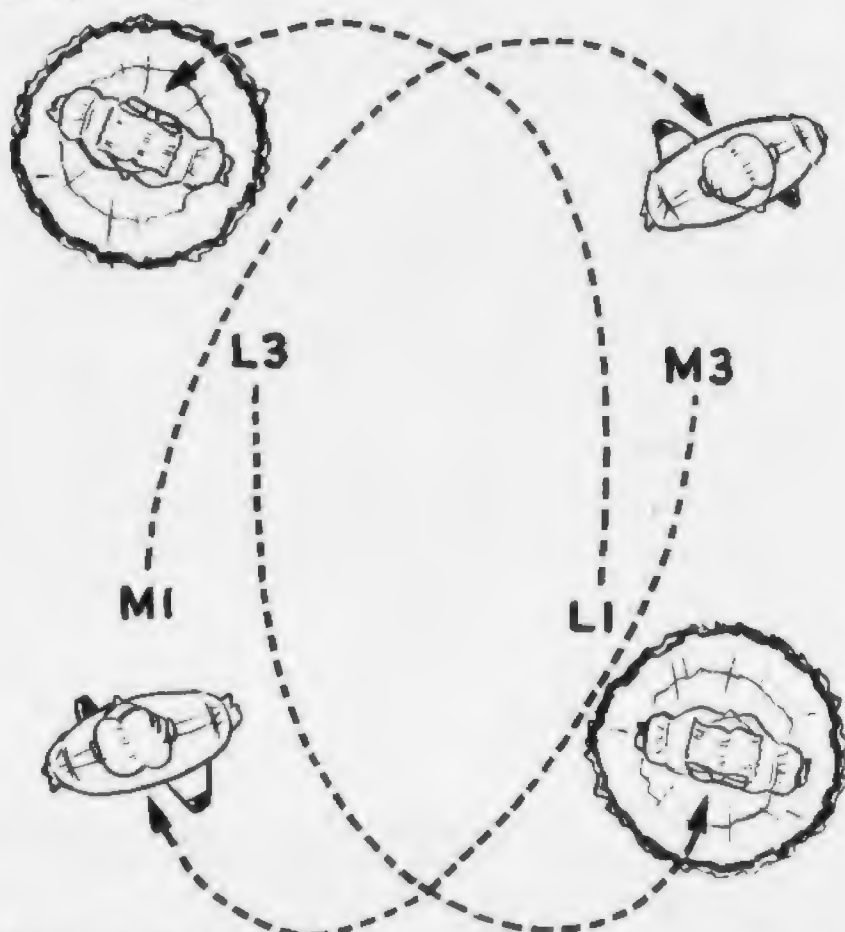
CONSIDERATE SQUARES

CROSS TRAIL

Following a Cross Trail after two (facing) couples pass thru, the "lady" crosses to the left in front of the man, the man crosses to the right behind the lady. At this point, the Cross Trail is completed. The two dancers are standing back-to-back facing out slightly on the diagonal.



When two facing couples are told to Cross Trail and U turn back they pass thru, cross, and having crossed continue the same turning motion until the total turn from the time they started their pass thru, equals 180°. Note: The Cross Trail movement is dependent upon a follow-up call that will direct the dancers as to their next action and facing direction (Separate, Go Around One, Allemande Left, U Turn Back, etc.).



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THE SETS IN ORDER AMER. SQUARE DANCE SOCIETY

Thar, a movement that changed the customary right and left grand into a pair of moving star interruptions.

A second movement destined to make history was the Cross Trail. Like the allemande thar, the Cross Trail was originally a part of a complete dance pattern. The dance itself disappeared, but the versatility of the movement insured it of permanence in the square dance vocabulary.

It was Pat Pattison of Santa Fe, New Mexico, who took a simple couple pass thru and changed it so that the couples traded places or crossed trails through. Specifically, two facing couples told to Cross Trail will pass thru. Then, as the lady crosses to the left in front of the man, and the man crosses to the right behind the lady, they will have, in affect, crossed trails.

As time went on, many variations of the movement were introduced. Some lasted briefly; others became a permanent part of the square dance activity.

Because the crossing movement is the main feature of the call, we have for many years simplified the entire procedure by saying if two couples face each other, they pass thru first then cross when the call Cross Trail is given. If, however, *one* of the two facing couples is told to split the other couple, then Cross Trail, they would do simply that. The "inactive" couple would separate allowing the "active" couple to move between them and then effect a Cross Trail.

If two dancers find themselves facing no one and are told to Cross Trail, the lady (or the person in the lady's spot) merely moves to the left in front of the man as he turns to his right, moving behind her.

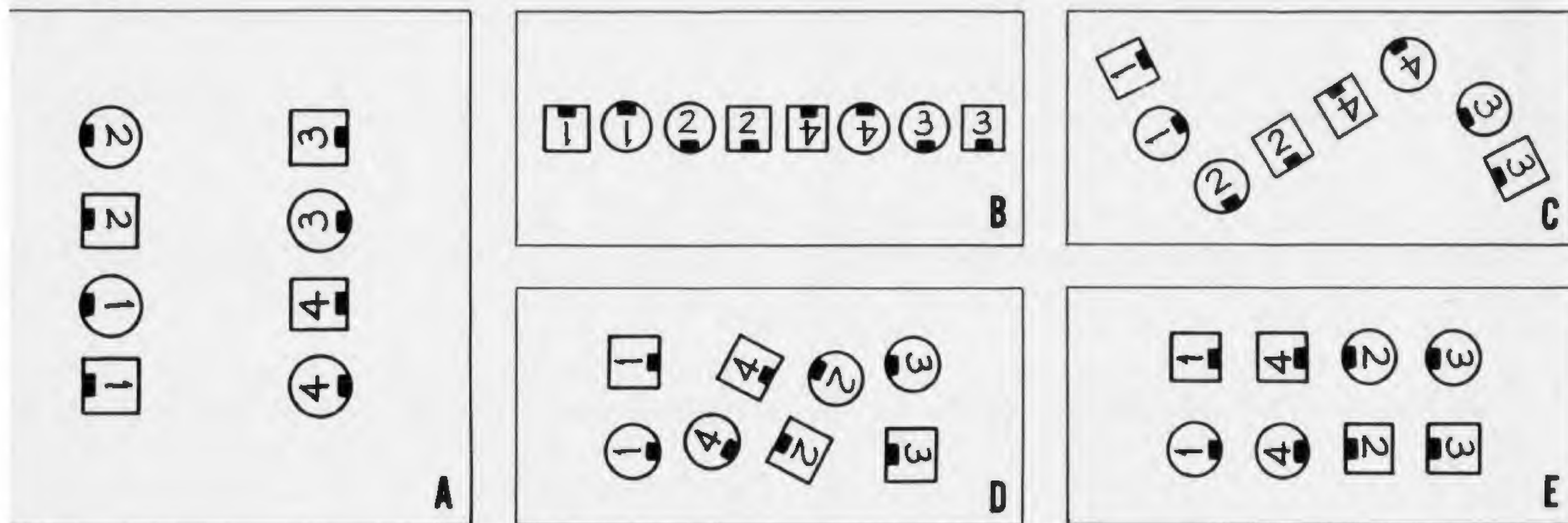
Where sometimes we tend to become overly complicated, the Cross Trail (Trail Thru, Cross Trail Thru, etc.) is one movement, treated for simplicity's sake, that tends by its very nature to follow a distinct direction.

DRILL MATERIAL: Try standing with your partner and do a Cross Trail movement without facing anyone in particular. Next, get another couple to work with you and do a Cross Trail. First try two facing couples then two couples having passed thru. Then with two facing couples in a half sashayed position, etc. Remember in a half sashayed position, the person in the lady's position crosses in front.

TAKE A GOOD LOOK

a feature for dancers

(and for callers, too)



BARBARA: Whenever our caller introduces us to a movement that is new, he tells us that he is going to give a new *traffic pattern*. We think that term quite aptly describes the course of events during one of the newer movements, such as Hinge and Trade.

JOE: This is one of those "traffic patterns" that we've enjoyed from the beginning. However, we have learned from experience that the first examples of any pattern usually illustrate the "garden variety" of the movement, and we really can't say that we have the traffic pattern down pat until we can do it from many different setups and formations.

BARBARA: The word "hinge" is the key as far as I'm concerned and it immediately creates a mental hint of the pattern I am about to engage in.

JOE: We work from two parallel lines facing out (A). The movement starts like the beginning of a wheel and deal. The couples on the left end of each line move forward in a 90° clockwise arc to form the ends of a line (B). Those on the right end of each line wheel to their left or counterclockwise one quarter. This is the hinging movement.

BARBARA: As those on the outside continue their slow clockwise turn, the two men (in this instance) in the center, take left forearms and, holding hands with their partners, start a couple trade (C).

JOE: Those on the end will have finished their part as the centers complete their trade, break in the center, and bend the line (D) to face each other and end the entire movement (E) in a double pass thru formation.

BARBARA: Hinge and Trade has been around for some time now, but we still visit groups where it's being workshopped for the first time. When you begin doing the movement from two facing lines or from two parallel two-faced lines, or from a number of other combinations, you will find sometimes that the long line (B) is reversed and that two ladies in the center must take armholds and be a hub for the trade. In a couple of instances I've noticed that the men don't want to let the girls hook, out of habit I guess, and the consequences is sometimes a rather funny "delay of the game."

***Callers:** You will find some examples of Hinge and Trade on page 43.

The Dancers

Walkthru

PROGRAM PLANNING A YEAR AHEAD

By Chuck Fitzgerald

AS IN ANY NON-PROFIT ORGANIZATION with unpaid officers, there are several ways to establish a year's program for a square dance club. While not the only way, the following is a workable method or organization which has proven successful for the Shufflin' Shoes Square Dance Club of Binghamton, New York.

Our Steering Committee is elected in May and takes office in June for one year. The Program Couple has the entire summer to recruit helpers and plan events. They are responsible for planning one theme night a month, September through May, and for making guest caller contacts for the coming year.

Believing that "many hands make light work," the Program Couple lists the monthly themes which are traditional with the club, e.g. Christmas Party, New Year's Eve Dance, Fetch Supper and Slide Show, Caller Appreciation Night, etc. After scanning the membership roster for talent and checking the club records to find who served the previous year (so as not to duplicate), a different couple is recruited to serve as Event Chairman for each monthly program and for each special guest caller dance.

The Event Chairman is responsible for everything relating to his event: decorations, invitations, publicity, refreshments, program, etc. He may ask the Club Publicity Chairman, the Telephone Committee, the Hospitality Couple, Treasurer, etc., for help or guidance if he wishes. In addition he recruits as many helpers as he needs to plan and carry out the details of his event.

We have found that the club benefits in direct proportion to its leaders' abilities to draw the membership into active participation in planning and carrying out special events. Half the fun is being in on what's going to happen and anticipating the surprise and pleasure members and guests will derive from the efforts put into planning and executing an event.

When Shufflin' Shoes numbered 25 couples, we had 5 couples on the Steering Committee, 9 couples as Event Chairmen and several standing committee heads. Every couple was a part of at least one Event Committee and most were on several. This made for a closely knit group where acquaintances quickly ripened into lasting friendships.

Here is a listing of a typical year's program of events. In addition to these special nights, four times a year we invite another club to dance with us as our guests, free-of-charge. This is aimed at promoting inter-club friendships and has seemed to be very worthwhile.

September—Hawaiian Holiday

October—Barn Dance

—Mystery Dance

November—Guest Caller Dance

December—Christmas Party (Toys for Tots)

—Class & Club New Year's Eve
Dance

January—Snow Ball Guest Caller Dance

February—Fetch Supper Slide Show &
Dance

March—Class & Club Fashion Show & Dance

—St. Patrick's Dance

April—Charlie Brown's All-Stars Dance
(Caller Appreciation Night)

May—Ice Cream Social & Dance

—Guest Caller Dance

June—Annual Club Picnic & Dance

One key to a successful year's program has been through an evaluation of the past year's successes and failures. We have made a sincere attempt to provide events which have not interfered with the prime purpose of the evening—dancing—but have added additional excitement and pleasure. We've found that three or four people, a calendar and some scratch paper can build an attractive schedule in about three hours. Perhaps you'd like to try it too!

The WALKTHRU

Our Public Image



IN FEBRUARY'S DANCERS WALKTHRU, some questions were posed relating to square dancing's public image: Did it have one? What was it? Could it be improved? etc. Here in reply are some comments from Ken Miller of Fallston, Maryland.*

As a caller who does his share of One-Night-Stands, I find that the public image of square dancing is one of the days of early World War II. Most of the over-40 group will tell you how they square danced when they were young; and the under-30 group will tell you how they square danced in school. Needless to say, their ideas of what square dancing is is much different than those of us who are modern, Western types.

In our area articles have been published in the newspapers and local magazines about square dancing, but let's face it, until people actually see Western dancing they still maintain this early square dancing image.

This past year I have made it a practice to have a square or two of club dancers do 15 or 25 minutes of demonstration dancing at my One-Night-Stands. After the demonstrations the club dancers mingle with the crowd, talking about square dancing for about 15 minutes, and then they leave. We then continue with the program as usual.

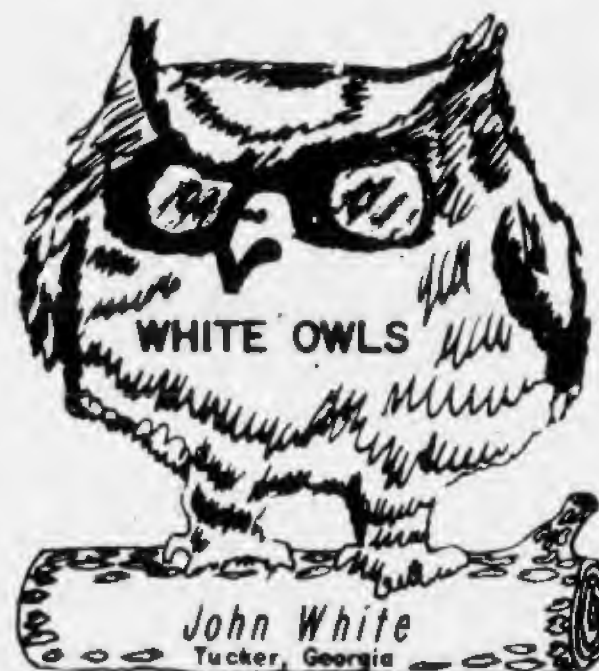
I hope the results of this will bear some fruit when the fall classes begin this September. We may not get a tremendous turnout of new class members, but at least we will have created a different image among these current non-dancers.

I believe that callers can play a most im-

portant part in creating our public image of square dancing. When they are contacted by non-dancers for One-Nighters, they have an opportunity to present Western dancing through demonstrations by club dancers. If they don't take advantage of this moment, they may not get another chance.

**Ken lives on Friendship Road in Fallston. What a great address for a square dancer!*

BADGE OF THE MONTH



Way down south in Tucker, Georgia, there is a square dance club known as the White Owls. This group, believing themselves to be wise (as owls) as well as lucky (in having John White for their caller) thus selected this original name for the club.

The badge, in the shape of an owl, is of course white in color.

The owl theme is carried further in a large wooden sign (a replica of the club badge) which is displayed outside the hall each dance night. Also the club stationery has replicas of the badge printed in it and guests are encouraged to clip these out to wear as guest badges at the dances. The "lady" White Owls have made black and white felt owls, outlined with sequins, which they use as a border design around their club dresses.

Meeting on the 2nd and 4th Fridays at the Tucker Community Center (just outside of Atlanta), the White Owls suggest, should your vacation bring you in their direction, that you plan to spend an evening of good fellowship dancing with them.



The WALKTHRU

This wallpaper, Sidewall #5134, was designed for a child's room but was adapted to fit a square dance party with appropriate captions added.

Joseph Reid of Springfield, Missouri, sends this idea for covering refreshment tables. Use wallpaper. He has discovered that most wallpaper companies discard many patterns every few years to make room for new designs and some outdated numbers (in small or odd lots) either may be had for the asking or for a very nominal price.

In checking what was available, he found wallpaper with different types of dancers, as well as western themes, but he also says not to overlook the great variety of papers which

might fit some special theme your club may be having. There are colonial designs, special holidays, flowers, and so on.

If the wallpaper is not as wide as your table, put two lengths side-by-side and overlap with a three-inch roll of crepe paper, Scotch-taped to hold in place. The wallpaper also should be taped under the sides and ends of the table to hold it firmly. At clean-up time just roll up the wallpaper with all the waste inside of it and dispose of everything in the nearest trash basket.

SQUARE DANCE PARTY FUN A MATHEMATICAL TANGLE

Here's a simple-to-plan party stunt which can be used as an intermission game, an after party entertainment, an ice-breaker, etc. You'll need ten "volunteers," men and/or women, divided into two teams of five persons. In addition you'll need ten chairs, divided into two sets of five chairs, placed side-by-side with one row of chairs facing the second row. The two rows should be some distance apart, perhaps anywhere from six to twelve feet. Place the chairs where the audience will have a good view of both teams.

You will need ten rather large pieces of cardboard with the numbers one through five painted on two sets. Give one set of numbers to each team in the proper numerical order, so that reading from left to right, each person is holding one number and each team shows 12345, or read as a number, twelve thousand, three hundred forty-five. The numbers should

be held away from the contestants so that the audience and the opposing team can read the numbers.

After the teams are selected and the numbers distributed, the emcee will explain how the contest works. He will read a number out loud. As soon as he does this, the teams must get up, run across to the opposite chairs, and seat themselves in the proper numerical order of the number given, being certain that each team always has the numbers reading from left to right. The first team to correctly present the number receives one point. The team attaining the most points out of six chances is the winner.

Here are a few sample numbers to call out: Fifty-three thousand, four hundred twelve; thirty-one thousand, two hundred forty-five; twenty-four thousand, three hundred fifteen; and so on.

SQUARE DANCE DIARY by a square dancer



Square dancing is a drama constantly being played on the stages of square dance clubs throughout the world. Each act is a slice of square dance life that may be reflected in your household as well as in the household of all square dancers. This month let's take a candid look at

MORE ON REFRESHMENT TIME

"...GOURMET SQUARES REALLY LIVES UP TO ITS NAME!"

*"...SO IT FINALLY HAPPENED,
OUR ANNUAL POT LUCK SUPPER
AND EVERYONE BROUGHT
SPAGETTI AND MEATBALLS..."*

THANKS TO

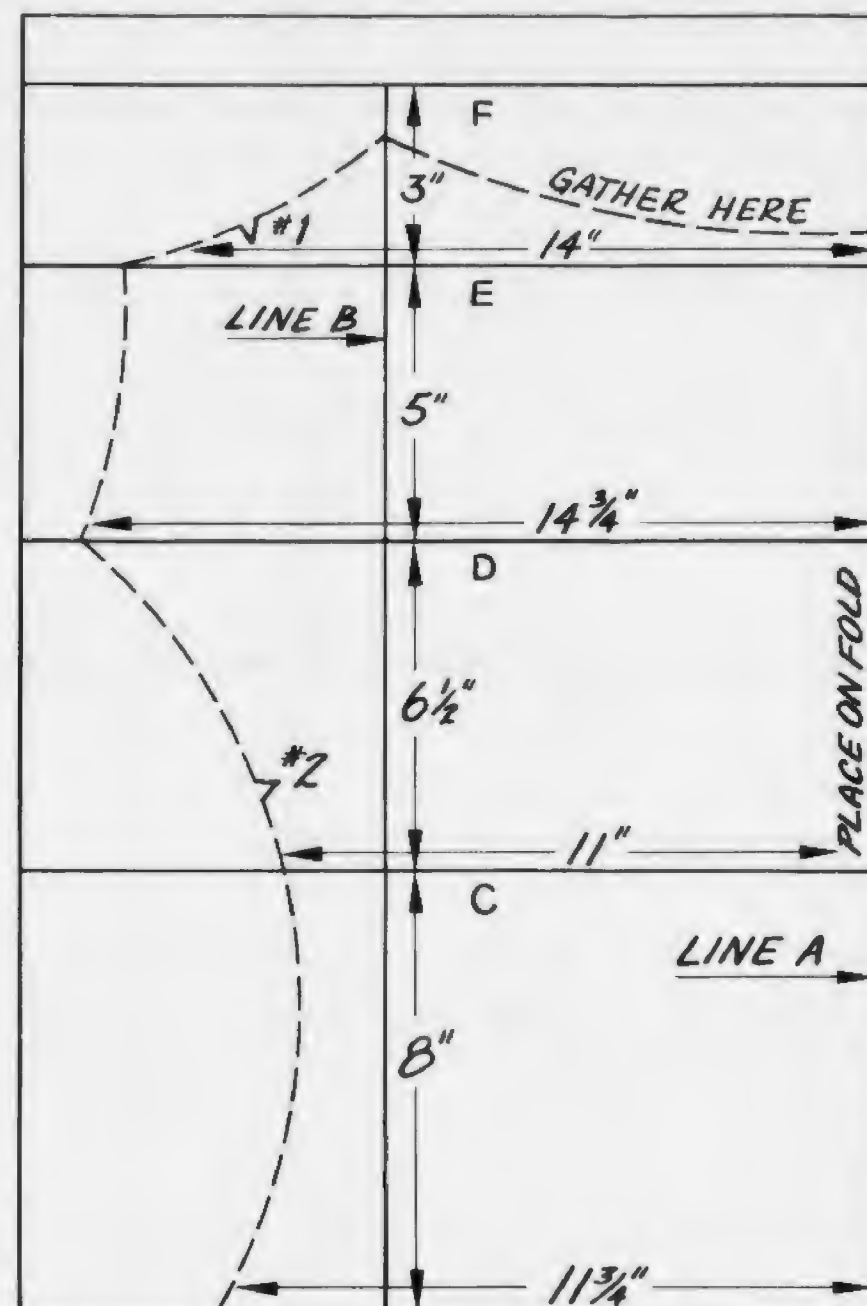
Purdy Phillips
Los Angeles, California

We invite you to send in
your suggestion for a scene
in the Square Dance Diary.



a pattern for your PEASANT BLOUSE

By Aggie Reid
Tacoma, Washington



THERE IS ALWAYS room in every gal's square dance wardrobe for a comfortable, attractive peasant blouse which she can wear with different skirts or adapt as the bodice for a square dance dress. Here are step-by-step directions for drafting such a pattern at home. This pattern fits bust size 38 and larger. For a smaller size, cut the body pattern 2" narrower than the measurements shown. The sleeve pattern shown will fit all sizes.

Start with a piece of paper 16" x 24". Draw a line down the right side, near the edge (Line A). Measure 9" to the left of Line A and draw Line B parallel to it.

Starting at the bottom of the pattern, insert Lines C, D, E and F, at intervals of 8", 6½", 5" and 3". Mark the width lines of 11¾", 11", 14¾", and 14" as shown on the sample diagram. These are your guide points and cutting lines may be drawn as indicated by the broken lines.

This is the body portion of the blouse pattern and is used for both the front and back. When cutting place Line A on the fold of the material.

The sleeve is made by cutting two pieces of material on the straight of a 6" x 12" piece of fabric. Match notches #1 of the sleeve portion to #1 on the body of the blouse and stitch in place. Sew up the side seams of the blouse, matching notches #2.

Run a gathering stitch along the neck and sleeve edge as shown in the diagram. The neck will be 30" and the sleeve 13" after you have gathered them. Finish the neck and sleeve either with self-made bias strips or with commercial folded bias binding. Finish the bottom of the blouse with a narrow hem.

Try Drip-Dry

1¼ yards of 45" fabric or 1½ yards of 36" fabric is ample for this pattern, and if you select a perma-press or drip-dry fabric it is easy to rinse out the blouse after each wearing.

If you'd like a ruffle around the neck of the blouse, cut a strip of fabric 4" wide and 56½" long. (This can have two seams.) Hem one end with a narrow hem. Sew the ruffle to the blouse after you have put the bodice together and gather it with your neck seam.



a place for classics in the ROUND DANCE PROGRAM

by Frank and Phyl Lehnert, Toledo, Ohio

HAVE YOU EVER HEARD THESE COMPLAINTS—
“Too many rounds are taught, and after a year they’re no longer played.” or “How come they don’t play Happy Feeling or Kontiki (or some other old favorite) anymore?” or “If it isn’t new it isn’t any good.”

It is true that with so many new dances being taught many of the older ones get crowded out of the picture. This is not true of all dances, but worthy is the one that can withstand the onslaught of the new routines. There has been a movement in recent years to classify these “worthy” dances into the category of classics. Classics, therefore, are those dances that have been generally accepted as the ones the dancers enjoy doing, often their favorites, despite the fact that they are several years old.

As we understand it, the general idea of the movement is to establish a list of worthwhile dances that should not be dropped, but rather be re-taught from time to time. We find a sound classics program to be beneficial, not only to the present dancers, but extremely valuable to the new dancer also.

The new dancer must try to “keep up” with the new routines as they are taught and also try to pick up some of the older ones which they like. What would be more frustrating than for them to work hard on an oldie, only to find that in a few months it is no longer danced? A good classics list gives them an opportunity to select a dance they could learn with the assurance that it would be around long enough to be worth that extra effort.

Most areas and teachers realize the benefits of classics and do promote this program. At Texas round dance festivals for instance, the workshop teacher is instructed to teach one classic along with the new material. Round Dancer Magazine annually takes a poll to update the national classics list. This is of great value, especially to dancers in remote areas.

The “elapsed time” for a dance to become a classic varies. We feel that after two years a dance has had enough time to be worn out or lose its appeal. In the Toledo area, we have what we call “Modern Classics” and this program may be of interest to other areas.

Each year, by a vote of the dancers, we select two rounds from those taught two years previous to become classics. After five years (the list is now at ten) two dances are added and one deleted, causing the list to grow by one each year. After another ten years (the list will be at twenty) we add two and delete two, keeping the list at twenty dances.

This program has progressed beautifully and the list now stands at seventeen, which follow in alphabetical order: Are You Lonesome; Dancing Shadows; Danke Schoen; Dream Awhile; Elaine; Happy Feeling; Kontiki; Lazy Quickstep; Misty Eyes; Moonlight Brings Memories; Moon Over Naples; Neapolitan Waltz; Rebel Rock; Siesta in Seville; Smile; Take Me Dancing and Tango Mannita. You’ll notice that some are National Classics while others are “nationally unknowns” . . . but they are the choice of the dancers.

We agree that teachers should be independent in their thinking, but they are also responsible to their dancers to teach not only their own favorites but also what is best for the area and this includes classics. They also have the obligation to teach dances that are popular nationally so their dancers can do the programmed rounds at regional, state and national festivals. These obligations, plus the deluge of new dances, offer the round dance teachers a thoughtful problem. Perhaps with ideas such as the modern classics, both teachers and dancers can emerge smiling.

AN OPEN LETTER

Dear Editor:

We’ve been annoyed by the ethics displayed by teachers and dancers alike who have been using a well established round dance routine to another piece of music. Maybe you have had the misfortune of witnessing folks in your area doing Gene and Edna Arnfield’s Dancing Shadows to music called Blame It On the Bosa Nova. If dancers enjoy this particular music so much, perhaps we could make a suggestion. If they will refer to Round Dancer Magazine (BK 67), they will find several routines written to this music. We believe that Dot and Date Foster’s choreography was the

most popular some years back. The talented Fosters explain very clearly in their cue sheet just how to execute the steps, style and body movements to this fascinating rhythm. The people doing the complete Arnfield routine to this Blame It On the Bosa Nova record should realize that it is not phrased properly. Dancing Shadows has been a CLASSIC for many years, and to take this choreography and try to match it to a rhythm for which it isn't suited is an insult to the talented Arnfields. It takes plenty of hard work, as well as skill, to put together a good routine so . . . why not leave well enough alone. Let's cut out this amateur stuff and be professional. Maybe we do take our dancing seriously, but RIGHT IS RIGHT.

Paul and Laura Merola
Bridgewater, Massachusetts



Norm and Louise Pewsey —
Altadena, California

ONE WEDNESDAY NIGHT IN 1949 Norm and Louise Pewsey read a notice in the paper about a square dance being held at the Elks Club in Pasadena. Having nothing else to do, off they went. It turned out to be a wonderful experience and the start of a brand new interest for them.

When the caller announced that he would hold classes to teach calling each week for one hour before the dance, Norm and Louise were the only ones who showed up. After a few weeks of instruction Norm called his first dance, "My Little Girl", which began an illustrious career of calling a guest tip every Wednesday night.

After three years of calling and teaching squares, the Pewseys were invited to attend Frank and Carolyn Hamilton's round dance classes. Intrigued with a night of all round dancing, soon they were teaching rounds in their square dance classes. All of this led to the desire to do full-time teaching. Since Louise was already teaching tap, ballet, acrobat, hula and ballroom dancing, Norm quit his

job with the Post Office and opened a dance studio in Alhambra. Later he began selling dance supplies and "Square Dance Square" became a part of the dance studio. Twice each year Norm and Louise packed the merchandise in a trailer and took it to Pacific Grove, California, where the store became a part of the Sets in Order Asilomar Square Dance Institute.

A member of the Callers Pow-Wow which later became the Callers Assn. of So. Calif., Norm has served in the capacities of Treasurer, Publicity Secretary and is at present Executive Secretary for the organization. The Pewseys have been members of Round Dance Teachers Assn. of So. Calif. since 1956 where they've held the offices of President, Vice President and Treasurer.

In August, 1970 Norm was admitted to the V.A. Hospital in Long Beach for a series of three leg surgeries. During his stay in the hospital, Louise very capably took over the teaching of classes and also operated the business.

They have authored several rounds and their happy dispositions and sunny smiles make learning to dance fun for their students.

ROUND DANCE STYLING



**WRAP
POSITION**

Partners should stand side by side with W standing at M's right side both facing the same direction. Both of W's arms are crossed in front of her, with the R arm higher. The L arm should be at waist level. The M's R arm encircle the W's waist and holds her L hand with his R. M crosses his L arm in front of himself taking the W's R hand with his left.

(Sources include American Round Dancing by Frank Hamilton, published September 1966, Sets in Order.)

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THE SETS IN ORDER AMER. SQUARE DANCE SOCIETY



The Sets in Order AMERICAN SQUARE DANCE SOCIETY

A FRANK ADMISSION — We've Been Swamped

Maybe you've noticed, but we're just not getting all our projects accomplished as quickly as we would like. Several prime tasks in the works for a number of months are still in various stages of production. Foremost among these at the present time is the *Teacher/Caller Manual for the Extended Program of American Square Dancing*. The wide range of dance-drill material being included in this valuable text is being composed and workshopped by Willard Orlich, Ed Gilmore, Ken Collins, Bob Page and Bob Ruff. At press time more than 600 dances and drills are being checked and coordinated and hopefully will be ready for the printer later this month. It would have been a simple enough matter to rush this book through, but in anticipation of its permanent value to the activity we considered it far better to take plenty of time in its preparation. Also delayed a bit, but on the schedule for 1971, is the book of "Ammunition" containing some 800 to 1000 carefully graded dances and drills for use with the Basic Program (1-50) of American Square Dancing. A group of enthusiastic researchers have passed the halfway mark on this and when completed it should provide a valuable assist to all callers.

On the plus side of the ledger (according to letters we receive) chalk up a more effective monthly SQUARE DANCING Magazine. Considerable staff planning time has gone into the selection of helpful articles, including the TEXTBOOK for callers which is scheduled to run for at least another 12 issues before it is reprinted in book form. Efforts are underway to continually increase the value of the "Take A Good Look" and "Guide To Better Dancing" sections. Also the round dance informative articles, the suggestions and helpful planning ideas on the coordinated Square Dance Week 1971 require continued research and planning. The third issue of Gavel & Key has recently been distributed to the current presidents of all square dance associations and to the present editors of all square dance area publications (with circulation exceeding 600 copies monthly).

What's the Answer? For one thing, we're learning patience. Our full time office staff of seven should be increased in the editorial and other departments. Applicants for additional positions on the staff are being interviewed and we invite dedicated square dancers with multiple talents and experience to write us. Hopefully soon our permanent board of directors will be appointed to replace our hard-working pro tem committee members.

Thanks for Your Understanding

We've been amazed at the increase over the past year, not only in the number of members added to the American Square Dance Society, but in the membership's apparent interest in the various projects being undertaken. We know you're impatient, too, to have the *square dance film* completed along with some of the *handbooks* and various projects that we have had on the docket for some time. More than ever we express our thanks to you for encouraging others to join the Society. Also thank you for your letters of encouragement and for the news and articles and dances that you have sent in for possible use in SQUARE DANCING magazine. We don't like to make excuses for work that is not completed, but we did want you to know the status of things at the beginning of the second quarter of 1971.

• Chapter eight

continued



Sound

Here is the final installment of Chapter 8 in the Caller's Textbook.

One feature to consider when purchasing a public address system is *portability*. Few callers today are fortunate enough to have their own facility in which they can place a permanent public address installation. Instead, most callers must carry their sets from the house to the car, from the car to the hall, then reverse the procedure at the end of the evening. The more compact and lighter the set, the less of a drudgery this routine will become. However, don't overlook the fact that certain highly desirable features in a PA system do mean additional weight. So when considering portability one needs to consider all of the factors involved.

Trade-in value. Eventually, as you are ready to move on to a larger set, it's good to know that your present public address system is worth something to you. Whether to buy a new or a used system, that becomes the question. *Cost*, an important factor to all of us these days, plays an important part in the decision making. Like buying anything else that is second-hand, one should have the benefit of a professional analysis as to the set's mechanical condition. On the other hand, occasionally a brand new set will cost little more than used equipment. However, whether new or used, the set you buy should be designed *to meet your particular needs* and it's often an error to "make do" with a set simply because the price seemed attractive.

What Should I Expect of My PA System?

During a lifetime of calling a caller may own many different sets, depending on his particular requirements at any given time. At first, when just learning to call, there is little need for large and expensive equipment. Amplifiers are a good case in point. They are identified by their output—or the amount of power they produce or area they cover. Rating systems of the different sound manufacturing companies may vary. Some may list the average output in watts while others may show the peak output, which actually is about double the average output. For that reason, a set listed at 80 watts peak performance may be equal to a set simply listing 40 watts output. So, if your initial attempts at calling may not, for a while, exceed a hall that will hold 40 people (5 squares), then you may find that 10 watts of peak power is as much as you need. As a general rule of thumb and under ordinary circumstances, it might be said that a 25 watt peak system will be adequate for groups of up to 10 squares (80 people). A PA system with 40 watts of peak power may nicely cover the 15-square group, while from 50 to 60 watts peak is sufficient for 20 squares.

Of course, handling 3 squares in a hall that would hold 30 squares does not mean unequivocally that 10 watts of power is sufficient. Nor does it mean that in every instance you can use these figures as a pat formula, but it does indicate that a person just starting out, who may be working with 3 or 4 squares of

dancers has little need for the most powerful system available. By starting with a small set, perhaps a good used system, he may graduate into a new, medium-sized set in another year, and then become the proud owner of a large and elaborate system when he has reached that stage where he has not only the need but the *knowledge and understanding* to go along with it.

Microphones. While not too many years ago the selection of available microphones was fairly limited, today it might be said that there is a perfect microphone for everyone and for every purpose. Study the claims made for each mike and determine through your own needs what will work best for you. At first a good, all-purpose directional mike (this means that the microphone picks up just your voice when you're speaking into it and keeps out extraneous noises from the surrounding area) may be your best bet. Whatever your choice of microphone, try holding it close to your lips when experimenting as a means of avoiding "feedback." *Treat your microphone with care.* Between tips place it on a mat or a box where it will not accidentally be pulled to the floor. A couple of hard knocks on a cement deck and unless you're very fortunate you can kiss your microphone goodbye.

P.A. ETIQUETTE

Your PA system is more than simply the most expensive single investment you will make in your calling. It is your insurance that you will be heard and understood. As you get to know your set, you will understand it and be able to control it in such a way that the best possible "you" reaches your dancers. For that reason it's natural for you to have a protective attitude when it comes to your gear.

Nothing tends to make a caller cringe more quickly than to have someone misuse his set. As a protective measure, take a little time beforehand to show the club's president or spokesman how to use your set. Explain how to hold the mike and caution the user that the microphone should be turned "off" and placed in its proper spot on the table after using it, with the cable moved aside to avoid tripping over it when leaving the stage.

When working with a guest caller point out the position of the speed, volume and tone controls on the amplifier. If the set has any idiosyncracies, mention them. Indicate the speaker placement so that the guest may avoid feedback. It's not a bad idea to wipe the mouthpiece of the mike with a clean handkerchief before handing it to a guest. You might be fortunate enough to have it wiped off in turn, once it has been used. Being a gracious host will elevate your own image as a "pro."

When the shoe is on the other foot and you are the "guest," try to observe the methods used by your host in calling. Ask him to help you make speed, volume and tone adjustments. The more problems that can be ironed out with the PA set before calling a tip, the better job you will be able to do in your appearance at the mike.

Monitors

The purpose of a monitor is to help the caller fit his calls to the music. The theory is this. Assume that you are calling to the music as it comes from one of the "house" speakers and this speaker is, say, 25 feet away from you. By the time the sound gets back to you from the speaker, you are calling out of time. You are late, that is, behind the music.

Some callers like to have a "music only" type of monitor right at the caller's stand. They can then call right on the beat just as if a live orchestra were behind them. To assure balance between voice and music an "output meter" is used. Other callers like to hear their voice with the music. They may use a "house" speaker which is placed near them or a separate monitor which is equipped with a "voice plus music" feature. These callers claim they can get a truer picture of the balance between music and voice than with the "music only" type of monitor.

Care must be used with a music plus voice type so that "howling" does not occur. Howling or feedback results when sound from the monitor speaker feeds back into the microphone and circulates to build up an audible oscillation. It is cured by turning down the mike volume control or changing your position relative to the monitor. Cupping a mike with your hands also causes howling.

Try both types of monitors and choose the one that pleases you and best allows you to get the job done. Buy a good monitor, not the cheapest one you can get.

The Care of Your Public Address System

The more you understand about electronics, the better able you will be to analyze and even repair any problems that may arise. However, the best bet when confronted by what appears to be a major breakdown, is to call in qualified assistance. Be sure to save the instructions and systems charts that come with the purchase of a new set (it's always a good idea when buying a used set to check with the present owner for this information). Some manufacturers provide first class repair service, either at the factory or from authorized local outlets, at nominal cost. This is one of the features to check out *before* you purchase your set. Then, if a breakdown occurs, you can be assured of fast, quality repairs on your equipment.

Good common sense demands the same care for your public address system that you would give to any fine electronic gear. Protective covers to guard the outer surfaces are advisable and are available from some manufacturers. Climatic conditions can affect electronic gear and systems should not be left in the trunk of the car any longer than necessary. Expensive equipment of this type is often the target of thieves and it is intelligent, when transporting your sound system in a car, to keep it well hidden in the trunk or camouflaged when it is in the back of a station wagon. It is wise to carry equipment insurance, although it is expensive.

Here are some miscellaneous points you may want to check up on when it comes to the "care and feeding" of your own personal PA system.

- For sets that include a Rec-O-Cut sweep speed adjuster, set the handle to "off." Leaving it at a speed setting when not in use tends to wear or flatten the driving wheel.
- The wowing in a record is often caused by the turntable slipping.
- The tone arm should be locked when not in use or when transporting your set.
- Turn the set off when not in use, or remove the electrical connection from the plug.

What Can Go Wrong?

Like your automobile or favorite radio, your public address system soon

develops a personality all its own. This you will learn the longer you work with your particular set. As a rule, when buying a new piece of equipment you can expect that it has been factory tested and is in good shape, ready to operate for you. However, when a minor problem arises it's well to know what the problem is and what might be done. A number of callers interrogated not long ago helped to create this list of the most common problems.

Microphone Static: Could be a number of problems. Quite frequently the microphone cable is loose and needs tightening or even soldering.

A Hum in the Amplifier: This could be due to a number of internal problems, or it could (1) be a problem with the microphone. Disconnect your mike jack and see if the hum ceases. (2) Sometimes the hum disappears when you simply disconnect your electrical wire, turn it over, and re-insert it.

Turntable Speed Fluctuation: This could be simply the result of slippage between your drive shaft or drive wheel and the turntable. If yours is the type of set that allows the turntable to be removed simply, take it off and clean the drive wheel. Occasionally it will get smooth and needs only to be cleaned or roughened up slightly in order to regain traction.

Rattling Speaker: You may have a broken cone. If you are using more than one speaker and all tend to rattle, there's a possibility that you may simply be operating your set at too great a power output. Turn your volume down and see if the rattles persist.

Surface Noise: Occasionally a record that has been used too frequently will pick up surface noise. Some sets have a "scratch filter" which tends to take out the scratchy sounds by eliminating the "highs." Quite frequently making this adjustment also affects the total reproduction of the record and in some instances even the voice. The best bet is to get a new record (if possible). A handy device is a small friction-brush that easily attaches to the end of the pickup arm and tends to clean the record as it plays. It's always good, particularly when calling in halls where considerable dust is raised, to clean your records regularly. Also, the effect of surface noise is sometimes the sign of a worn needle—time perhaps for a replacement.

Feedback: That's the high frequency wow you hear that makes everyone in the hall look at you with disdain as they cover their ears. If you aim your microphone directly into one of the speakers, the sounds coming out of the speaker are picked up in the microphone, fed through the amplifier, and out through the speaker again. As these sounds are recycled over and over the noise increases and the wow results. To avoid feedback turn your microphone off when not in use. When calling, stand far enough away from the open speaker to avoid feedback squeal. If you must stand in front of a house speaker in order to "monitor" the voice and call, be sure that you stand between the microphone and the speaker. An average head makes perfect insulation.

What to Do in an Emergency

The nightmare of every caller is to show up at a dance only to have his public address system fail on him. Even a check of the set before leaving home may not

be the complete answer. Some callers are fortunate enough to carry an extra set with them. And something to consider when "graduating" from the present set to another, is the possibility of retaining the earlier model *in useable condition* as a "spare."

An emergency system can be worked out in communities where several callers work closely together. When one caller experiences a PA failure, a call to one of the other callers who may have a free night can bring temporary relief. Some local callers associations maintain "loaners" for members facing just such an emergency. Used sets, donated, loaned, or sold to the association are kept in repair by members of the group and are available on a temporary loan basis. Sometimes a minimal charge is made which goes into a maintenance fund.

Similar projects undertaken by alert callers groups include setting aside special meetings with discussions about PA equipment. Members sometimes bring in their own sets so that many different styles and sizes of equipment are represented. This affords the opportunity for callers to test each one personally. Equally valuable is the opportunity to try out on a personal, first-hand basis the many different microphones available today.

A First Aid Kit for the Public Address System

It is always wise to be prepared with extra cords, plugs, wire and fuses. A few tools often come in handy in case of a breakdown. These include jackknife, large and small screwdrivers, long nose pliers, diagonal cutters, soldering iron and solder. A small carpenter's level could come in handy to check your turntable. Sometimes the floor in the hall is uneven and even a slight tilt on the turntable may cause a distorted or uneven sound to your records. Another suggestion would be to carry a sponge rubber pad to place under your amplifier in the event that the floor is particularly "lively." And don't forget scotch tape.

It's always amazing to check the contents of a caller's "emergency kit," but far better to be safe than sorry and the longer you call, the greater your selection of emergency gear.

Continuing Advancements in Sound

Just as the 20 years between 1950 and 1970 witnessed tremendous progress in the field of square dance electronics, the coming decade will probably bring undreamed of refinements that will serve to make the technical aspects of calling all the simpler.

Wireless microphones introduced in the mid-60's made it possible for the caller/teacher to move from the caller's stand and instruct from the center of the hall. Microphones and public address systems are getting smaller and lighter. They are being built more sturdily to withstand the roughest possible kind of wear. Some day the speakers may be cut down in size until they'll disappear completely and a panel or wall in the hall may serve to distribute the sound.

Regardless of the improvements, the caller for all foreseeable time must evidence the judgment and understanding necessary to provide sound for his dancers in as inconspicuous and professional manner as possible. And the more a caller learns about his complex piece of equipment called a PA system, the better able he will be to use it to the greatest advantage.

For more detailed reading—study the manuals that come with the set, and read these chapters on sound in texts and magazines.

NEXT MONTH: We leave the subject of the caller and his P.A. System and hit another subject in our Caller's Textbook vital to everyone entering the field of calling.



PEEL OFF REVISITED

WHEN IT COMES to the “trouble maker’s department” of square dancing, the movement Peel Off, which crops up every now and then, must rate high. And why? Not because of the movement itself, particularly when done from a standard setup of four couples in a *completed* Double Pass Thru position (1). But when the movement comes as a surprise from some other setup it sometimes has the effect of an *explosion* happening right on the dance floor.

Let’s examine the principles of Peel Off as they might occur under a normal setup of one couple standing directly behind another (1). As the action starts, the lead couple moves slightly forward and the partners turn their





backs on each other, thereby allowing room for the couple behind them to move forward (2). The leading couple continues in its 180° independent U turn back. The follow-up couple moves into the spot they just vacated and with partners turning away from each other (3) they, too, do an independent U turn back, with the result that we have two facing lines of four with two ladies together and two men together in each line (4).

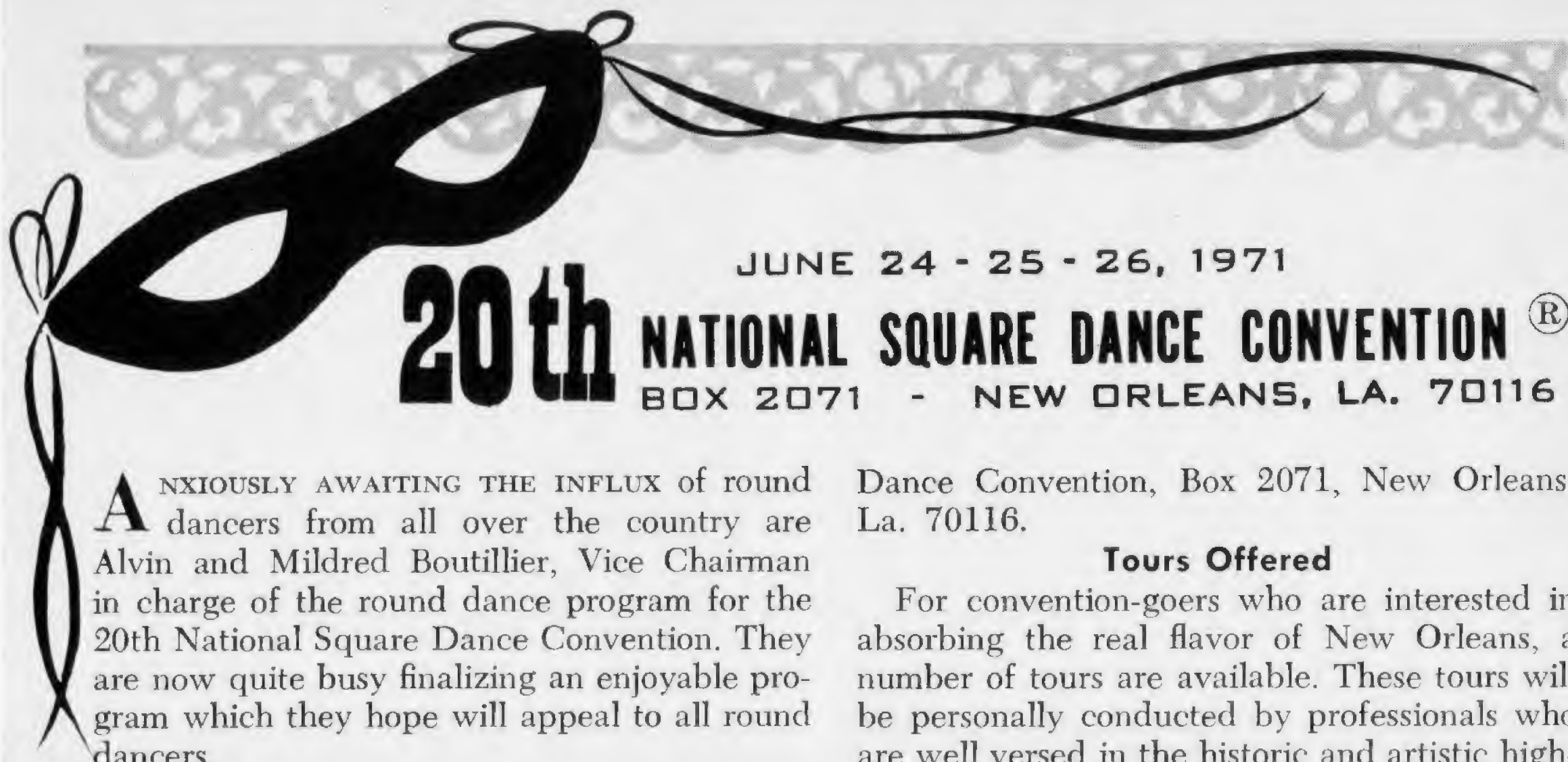
One would think that there was nothing tricky about this and, in truth, there isn't. But try it from *starting* Double Pass Thru position (5) and the tendency is for the two facing couples in the center of the square to do something with each other. Once they can rid them-

selves of this misdirection and completely divorce themselves from the other foursome, they have the problem licked.

In each foursome, working separately, the lead couple separates and begins a 180° U turn back (6). The trailing couple moves forward and each of the dancers turns away from his partner (7) also doing a U turn back. The end result is two lines of four facing out, two men standing together and two ladies together.

The lesson to be learned here is one that can apply in many similar circumstances. Each dancer needs to tell himself, at the instant of the call, which unit he is working with, and then go about following the necessary instructions required of that particular figure.





JUNE 24 - 25 - 26, 1971

20th NATIONAL SQUARE DANCE CONVENTION®

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ANXIOUSLY AWAITING THE INFLUX of round dancers from all over the country are Alvin and Mildred Boutillier, Vice Chairman in charge of the round dance program for the 20th National Square Dance Convention. They are now quite busy finalizing an enjoyable program which they hope will appeal to all round dancers.

To date 74 round dance leaders and teachers have registered for the event. It is expected that some 50 to 55 new routines will be unveiled, top dances from every part of the United States.

The first event will be a Trail-End dance on June 23rd for the early arrivals. The Mardi Gras room at the Jung Hotel will be the location.

Contras

Johnny and Janie Creel, Vice Chairmen in charge of contras, have been contacting leaders in the field to participate in the program. It is hoped that all dancers will attend at least one session of contra dancing at the 20th. You never know if you like something until you try it!

Panels

All phases of the activity will be covered at the many meetings scheduled. One of the general interest panels will deal with Leadership Training and Organization Development. Other meetings are aimed at the callers and include clinics on voice recording, diction, tricks of the trade, etc. For the square and round dancers such subjects as club activities, leadership development and organization are on the agenda.

Among the events scheduled for travelers to the 20th National are Trail-In dances at Baton Rouge and Bossier City on June 22.

If you haven't registered and are looking for lots of "Fun in '71" now is the time. For additional information write 20th National Square

Dance Convention, Box 2071, New Orleans, La. 70116.

Tours Offered

For convention-goers who are interested in absorbing the real flavor of New Orleans, a number of tours are available. These tours will be personally conducted by professionals who are well versed in the historic and artistic highlights of this unique city. Following is a list of some of the sights you can expect to see on the various scheduled tours.

La Tour a Peid . . . the only way to see the French Quarter. This is a highly personalized strolling tour conducted by bi-lingual guides imbued with the city's history and legends.

Garden District Tour . . . the opportunity to see ante bellum mansions built as town houses by the great plantation owners.

Plantation Tour . . . gracious Southern way of life is captured in the magnificent plantations found along the River Road. Day long excursion with luncheon at the classic Madewood Plantation's grand ballroom.

Landmarks Tour . . . beautiful Longue Vue Gardens, Delgado Museum of Art shaded by the famed duelling oaks and tea in the Mayor's Salon of the Greek Revival Temple—Gallier Hall.

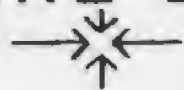
Motor tours in new, air-conditioned buses with stops along the way to better view objects of interest.

Tour No. 1—Ideal Tour . . . 75 miles—entire city and suburbs. Includes Vieux Carre, old homes, parks, Garden District, Lake and River.

Tour No. 2—Old and New City . . . 50 miles—circling entire city. French Quarter, business, shopping and residential sections. Docks, Parks, and the Old United States Mint. Homes, Restaurants, Monuments, Landmarks and quaint cemeteries.

Tour No. 3—Historic Vieux Carre . . . 2 hour
(Please turn to page 64)

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

Florida

Dancers in Central Florida have formed a new association, the Ridge Square and Round Dance Association. First Pres. of the group is Walter Stoltz of Barstow, a former past president of the Florida Federation.

Byrdie Martin, a round dance instructor has recovered from surgery and is back dancing again. Florida dancers created a fund for financial assistance and to date over half of the cost of surgery has been donated.

—Bob and Jo Dahl

Idaho

Single Swingers of Boise is the first singles club in the area to attain success. All this as a result of the effort and dedication of Pres. Doug Norman, ably assisted by Carl Gwynn, Phyllis Peterson, and Marion Applegate. The club extends their thanks and appreciation to its patient caller and his wife, Doug and Julie Hyslop, without whose help the Single Swingers could not have made it

—Marion Applegate

Virginia

Ira and Lois Chaffin were named Pres. of the Roanoke Valley Dancers Assn. Serving with them are Ken and Darlene Pinion, V. Pres.; Keith and Ellen Hairfield, Sec'ty; and Paul and Thelma Theis, Treas.

—W. Keith Wuerthner

The Ding How Square Dance Club of Taipei, Taiwan, dancing in the Tien Mou Community Center. Visitors are welcome — especially callers.

The Tetragon Square Dance Club demonstrated square dancing at the Children's Saturday Program series of the Norfolk Museum of Arts and Sciences on March 20th. Also participating was a square from the Tidalwave Club, a pre-teen group. A short resumé of the history of square dancing, a demonstration of the movements, along with a sample of a patter and a singing call was included along with a short discussion of what square dancing offers to the individual and his community.

—Troy Thacker, Jr.

The Blue Ridge Twirlers of Winchester and Front Royal will present their Spring Fling on Saturday, May 8, at the Frederick County Jr. Hi School, Route 50, 1 mile west of Winchester. Dancing from 8-11 P.M. with Curley Custer calling the squares and Tom and Betty Jane Johnston on rounds. Write Archie & Pat Williams, 374 Parkway Ave., Winchester 22601.

—Helen Baker

PSARDA held a benefit dance on January 31 for the Silver Spinners' National Convention Fund. Sam Houser was emcee and handled the rounds, with many area callers participating in the calling. The dance was attended by 300 Tidewater area dancers. Rounding off the weekend, the PSARDA Mid-Winter dance followed on Feb. 1 with Ron Schneider calling the tips. Both events were held at the Kecoughtan Hi School in Hampton.

—Sam Reams

Hawaii

550 dancers at the 7th Aloha State Convention, including a group of 75 dancers from Canada, enjoyed the calling of Canadians Earle



ROUND THE WORLD of SQUARE DANCING

Park and Martin Mallard. An increase in the number of dancers participating was noted, particularly on the rounds. Plans are under way for the next convention scheduled for Feb. 4-6, 1972.

Diamond Heads and Sides helped christen a new barn in the Honolulu Zoo Feb. 26 by holding an old time barn dance. Island dancers earned their Zoo fun badge and contributed horse shoes, etc. for decorations to the barn.

Hi school seniors who are members of Federation square dance clubs will graduate not only from high school but into adult square dancing during the May 14 Federation dance.

Following a Promenader re-enlistment dance, caller Al Stevens was sworn in by Bill Mitchell for another hitch with the U.S. Air Force. Island dancers are looking forward to dancing with him in the Military community for some time to come.

—Jason Martin

Indiana

Indiana Square Dance Callers Assn. for the year are Dick Han, Pres.; Ted Vile, Ken Webster, and John Holman, V. Pres.; Jean Sargent, Treas.; and Phyllis Webster, Sect'y.

Ohio

Despite snow, cold, and ice, the Lima Area Callers' Annual Valentine Ball was a gala success. Council delegates voted to hold a second dance this year and a Freshman Fling was scheduled for April 25 at the YMCA. This dance was free to all and especially programmed for the new or returning dancers.

—Lou 'n Darlene Fair

April 18 was the date of the festive 8th annual Promenade Jamboree held at the Sports Arena in Toledo. Callers and round dance leaders from three states were featured and proceeds went to the retarded children's summer camp, "Camp Courageous" at Whitehouse, Ohio.

Pennsylvania

11th Timberline Party weekend is slated for May 21-23 at Mountain Lake House, Marshall Creek. Bob McGowan, Glenn Cooke and Roy Keleigh are in charge of the squares; Sylvia and Roy Keleigh will handle rounds. For more information contact the Hayloft, 908 - 1st Ave., Asbury Park.

Callers at the Hayloft will be Glenn Cooke and Roy Keleigh May 1; Allen Ogilvie on May 15.

—Sylvia Keleigh

Washington

Washington State S/D Federation will hold its 21st Festival, "Fun in 71" on June 18-19 at Capitol Pavilion, St. Mary's College in Olympia. Sponsored by Sou'Wester Council, the Saturday night caller will be Ernie Kinney. Further information may be obtained by writing P.O. Box 1907, Olympia 98501.

California

WSDA Spring Round-Up is scheduled for June 4-5 at the Rec. Center, 4900 Southern Ave., South Gate. Rounds, squares, a Generation Square and barbecue dinner are on the program. Write to Frank Loggins, 413 W. Gurdon, San Gabriel 91775.

May 29-30 are the dates for the Annual Golden State Round-Up at the Oakland Municipal Auditorium. Featured callers will be Don Franklin, Max Forsyth and Dick Jones. Wayne and Norma Wylie will be in charge of rounds.

Oregon

With Bruce Johnson and Don Franklin on squares, Bob and Virginia Millican and Clark and Maxine Smith on rounds, the Oregon State Square Dance Festival will take place June 17-19 in Grants Pass. Contact Denny Lantz, P.O. Box 573, Grants Pass, Ore. for information.

Missouri

Events planned for dancers traveling through St. Louis to the National in New Orleans include a picnic sponsored by the Greater St. Louis Dance Federation. It will be held at Thoman Booth American Legion, 9647 Midland, Overland, Mo. on June 20.

On June 22 Dave Taylor will call for Diamond Squares at Heman Park Comm. Center, 975 Pennsylvania, University City. For help in locating the dances call Bob Vinyard, (314) 739-8744.

Japan

Hakata Air Base, on the Island of Kyushu was the scene of a recent community fair, sponsored by the various private associations on the base. Hakata Hoedowners won first place for the best concession — a "Square Palace Saloon." At the conclusion of the fair a base barn dance was held.

British Columbia

The 100th Anniversary of British Columbia's

Prize winning float entered in the Morton Pumpkin Festival by the Morton (Illinois) Whirl-A-Ways.



joining with Canada will be celebrated on June 12 in the George R. Peakes Arena in Victoria. The affair is sponsored by Frontier Twirlers S/D Club, continuing their yearly Frontier Night dance using themes from British Columbia history.

Texas

Texas State Fed. of Square and Round Dancers met in Fort Worth Jan. 16. North Texas Assn. hosted the meeting at which the slate of officers for the coming year were nominated.

All dancers in Texas are readying for the Ninth Annual Festival to be held June 5 at the Hemisfair Convention Center in San Antonio. A pre-festival dance is scheduled for June 4 at the same location with Bill Hicks as chairman.

—Bob and Jackie Parker

New York

Oquaga 1971, 3rd Annual Calendar Square Dance Weekend will be held June 25-27. The place is Scott's Oquaga Lake House near Deposit, N.Y. Those on the staff include: Manny Amor, Mo Howard, Dan Shattell, Wes Wood, and Ken and Carol Guyre. Interested dancers may contact Grant Johnson, 136 Seeley Ave., Syracuse 13205.

Alaska

Alaska's 5th State Festival will be held on July 2-3, 1971 in Juneau. Bob Van Antwerp will be featured caller and co-chairmen for the event are Ken and Billie Scott of the Laskadancers and Mike and Leigh Gallagher of the Big Dippers. Information may be obtained by writing P.O. Box 77, Juneau 99801.

—Buck Emery

Montana

The 12th International Square Dance Convention is scheduled for June 3-5 in Glasgow.

Dancers from Minnesota, the Dakotas, Montana and the prairie provinces of Canada will be in attendance. Registration forms may be obtained by writing: Twelfth International Square and Round Dance Convention, Box 606, Glasgow 59230.

Louisiana

A Pre-Convention Warm-up dance is scheduled for June 19 by the Dixielanders of Bossier City, Jack Livingston calling. The dance will start off with a buffet at 7:00 P.M. Club dances are held at the Bossier City Rec. Bldg. Write 9243 Walker Rd., Shreveport 71108 for information.

New Zealand

Forty couples attended the 3rd Lincoln College Summer Vacation at Christchurch. Applications are already being received for the 4th camp to be held Dec. 28, '71 - Jan. 3, '72 at the same location. New Zealand dancers will be attending the Aloha State Convention in Hawaii and touring the west coast of America so no camp will be held in '72/'73 because of the conflict in dates.

Illinois

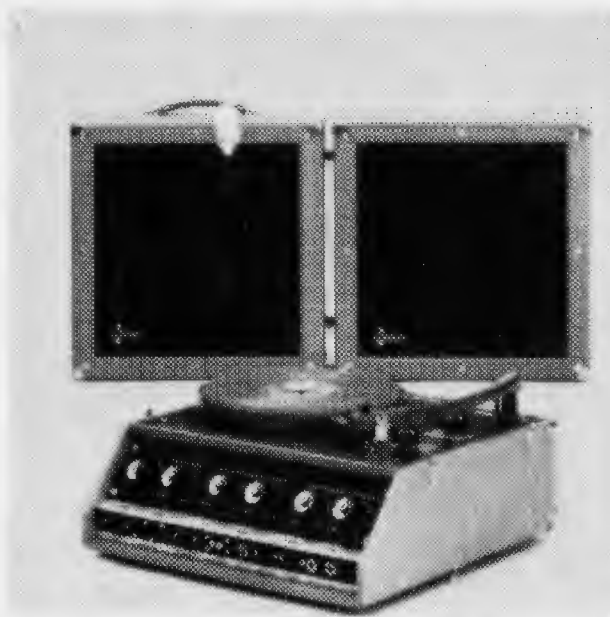
Forty two squares of dancers, ten callers and two round dance instructors gathered for a surprise birthday party in honor of Wayne Boynton, club caller for the Morton Whirl-A-Ways Square Dance Club, on Nov. 12. A full page feature appeared in the Sunday paper describing the event.

Michigan

N. W. Michigan S/D Council will present its 16th Festival May 22 & 23 at the Hi School Gym, Traverse City. The Saturday night program will be conducted by Dick Jones on

(Please turn to page 65)

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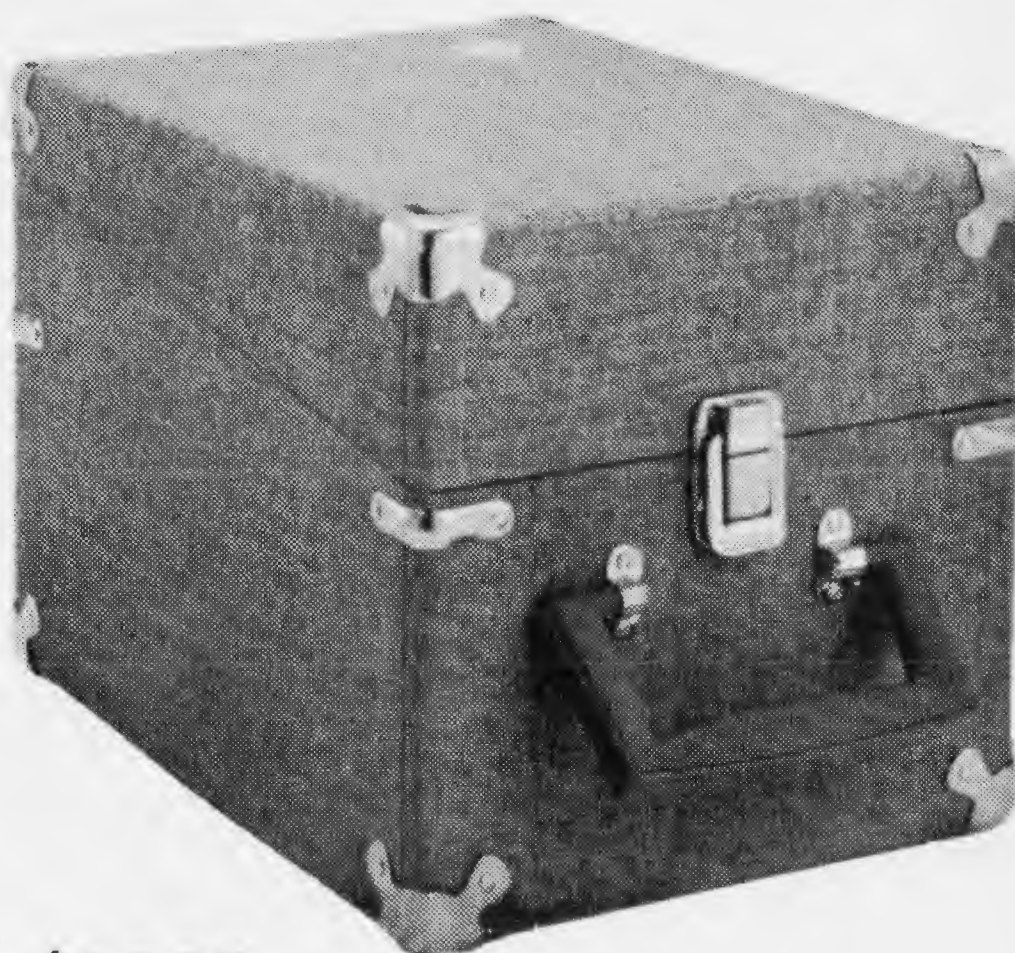
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FOR LEADERS IN THE FIELD OF
SQUARE AND ROUND DANCING



May, 1971

A VISIT TO THE BUSTLING CITY of Cleveland, Ohio, on the shores of Lake Erie wouldn't be complete without a stop at one of Ron Schneider's eight clubs in the area. In all probability the program for the dance would include many of the following patter calls from Ron's repertoire. They are not necessarily original ones, but a sampling of some he enjoys calling at his home clubs as well as in his travels around the country.

Heads lead right and
Circle to a line
Pass thru
Heads California twirl
Boys trade
California twirl
Circulate
Wheel and deal
Square thru
Partner trade
Pass thru
Sides California twirl
Boys trade
California twirl
Circulate
Wheel and deal
Pass thru
Left allemande

One and three a half sashay
Lead to the right
Circle four
Ladies break to line of four
Pass thru
Partner trade quarter more
Do an eight chain four
Swing thru double
Boys run
Square thru three quarters
Courtesy turn and quarter more
Couples circulate
Bend the line
Center four square thru three quarters
The ends pass thru
Wheel and deal
Double pass thru
Cloverleaf
Center four swing thru
Box the gnat
Square thru three quarters
Allemande

One and three half square thru
Circle four to a line
Pass thru
Bend the line
Pass thru
Wheel and deal
Double pass thru
Centers in
Cast off three quarters
Circle eight
Those who can right and left thru
The others star thru
Allemande

Heads right and left thru
Cross trail thru
Round two line of four
Pass thru
Boys trade
Centers trade
Centers run
Girls trade
All pass thru
Bend the line
Star thru
Dive thru
Square thru three quarters
Allemande

From normal promenade
Heads backtrack
Pass thru
All partners trade and quarter more
Star thru
California twirl
Wheel and deal
Swing thru
Boys run
Bend the line
Cross trail thru
Left allemande

One and three half square thru
Circle four to a line
Pass thru
Bend the line
Pass thru
Wheel and deal
Double pass thru
Centers in
Cast off three quarters
Circle eight
Those who can right and left thru
The others star thru
Heads (sides) cross trail
Allemande

Heads square thru
Spin the top
Turn thru
Partners trade
Star thru
Dive thru
Pass thru
Spin the top
Turn thru
Partners trade
Slide thru
Allemande left

**RON
SCHNEIDER**



Advice and encouragement by square dancing parents were responsible for Ron's entry into the field of square dance calling at the age of 14. For several years he danced and called the "traditional" style until he was finally persuaded to switch to the "western" style of calling. That was over twenty years ago and Ron's place in the square dance world today is proof that this advice and encouragement was well-founded. In addition to his duties as club caller for eight groups in his home area, Ron conducts a beginner class each year. Regularly scheduled tours in the South and East have taken him to thirty-four of the fifty states and Canada. Service on the staff of such square dance vacations as Kirkwood, Boyne Highlands, Rainbow Lake Lodge, several weekends in New England and three square dance weekends each year in western Pennsylvania keep Ron on the move. In spite of all of these activities Ron and his wife Linda found time to escort a group to Jamaica last year and are planning a trip to Hawaii in 1972. He has recorded on the Grenn label for several years. His dancing friends find Ron's easy style and excellent timing make smooth dancing a joy.

NEXT MONTH

In your June issue the Feature Caller will be Johnny Davidson, of Hannon, Ontario, Canada.

Heads promenade halfway round
Side two ladies chain
Heads rollaway
Pass thru
Turn right single file
Sides square thru three quarters
Allemande left

Heads lead right
Circle four to a line
Pass thru
Boys run
Make a wave
Swing thru
Swing thru
Boys run
Forward eight and back
Pass thru
Boys run
Make a wave
Centers trade
Boys trade
Centers trade
Girls trade
Forward eight and back
Right and left thru
Same ladies chain
Circle four halfway and quarter more
California twirl
Left allemande

Heads square thru
Do sa do
Pass thru
All roll to an ocean wave
Boys trade
Swing thru
All eight circulate
Right and left thru
Pass thru
Roll to an ocean wave
Boys trade
Swing thru
All eight circulate
Swing thru
Boys run
Bend the line
Square thru three quarters
Courtesy turn
Same ladies chain
Rollaway
Right and left grand

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Bob Page	Square Dance Editor
Ken Collins	Final Checkoff

Head ladies chain three quarters
 Side men turn 'em
 All join hands
 Circle eight
 Those who can right and left thru
 The others star thru
 Eight chain three
 Allemande

Heads pass thru round two
 Make a line of four
 Center four pass thru
 Round one to a line
 Center four pass thru
 Round one to a line
 All star thru
 Left allemande

Heads pass thru
 Boys run (around your partner)
 Cast off three quarters
 Ocean wave
 Girls trade
 Swing thru
 Turn thru
 Do sa do the outside two
 Square thru
 Partners trade
 Pass thru
 Boys run
 Cast off three quarters
 Girls trade
 Swing thru
 *Box the gnat
 Change hands
 Left allemande
 * Or
 Boys circulate
 Turn thru
 Allemande

BASIC FUN

By Al Mason, San Pablo, California

Sides pass thru
 Separate around one
 Into the middle pass thru
 Split two around one into the middle
 Right and left thru
 Sides right
 Circle to a line pass thru
 Bend the line pass thru
 Ladies turn left around your man
 Allemande left

TAG THE LINE AND

By Bud Brugman, Coquitlam, B.C., Canada

Heads lead right circle to a line
 Tag the line and all face right
 Couples circulate
 Tag the line and all face in
 Pass thru wheel and deal
 Face this girl and star thru
 Centers right and left thru
 Two ladies chain pass thru
 Left allemande

WATCH THAT LINE

By Thor Sigurdson, Emerson, Manitoba, Canada

Heads slide thru
 Now do sa do to an ocean wave
 Swing thru boys trade and turn thru
 Left turn with outside two
 Back to the middle and
 Square thru three quarters
 Centers in and
 Cast off three quarters
 To a line of four
 Ends only box the gnat
 Watch that line
 All eight do a right and left thru
 Cross trail and skip one girl
 Allemande left

From notes of Southern California Callers Association

Head two ladies chain
 Same couples circle up four
 Number one couple rip 'n snort
 To a line bend the line
 Pass thru circle up four
 Full around and a bit more
 The boys are back to back
 Boys rip 'n snort got a line
 Ends bend and
 Square thru four hands round then
 Star thru bend the line
 Cross trail thru
 Left allemande

SINGING CALL*

THANK YOU FOR THE SUNSHINE

By Bob Van Antwerp, Long Beach, Calif. and
 Bill Snailum, Santa Ana, California

Record: Lucky # 001, Flip Instrumental with
 Bob Van Antwerp

OPENER, MIDDLE BREAK, ENDING

Four ladies chain
 Straight across the ring
 Join hands circle left I sing
 Allemande left alamo style
 Balance there awhile
 Swing thru go two by two
 Then you turn thru
 Allemande your corner lady
 Weave that old ring
 Go in and out and promenade
 I'll always thank you for the sunshine
 Sunshine that you bring to me
 FIGURE:

Head ladies chain and same old two
 Promenade and go halfway
 Side two square thru four hands around
 Count to four and do sa do
 With the outside pair now
 Once around and swing thru
 Girls turn back boys circulate and
 Then you promenade
 I'll always thank you for the sunshine
 Sunshine that you bring to me

SEQUENCE: Opener, Figure twice for heads,
 Middle break, Figure twice for sides, Ending.

ROUND DANCES

WHEN I TAKE MY SUGAR TO TEA — Belco 243

Choreographers: Lu and Toni Delson

Comment: Danceable music and an easy twenty four measure two-step. Eight measures are repeated. Dance goes thru twice.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED facing LOD, —, Touch, —;

PART A

1-4 Fwd Two-Step; Fwd TwoStep end M facing WALL in LOOSE-CLOSED; Side, Behind, Side, Behind end in SEMI-CLOSED; Walk Fwd, —, 2, — end CLOSED M facing WALL;

5-8 Side, Close, Fwd, —; Side, Close, Back, —; Push Away Two-Step; Together Two-Step end in SEMI-CLOSED facing LOD;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8:

PART B

17-20 Change Sides Two-Step end in LEFT-OPEN; Fwd Two-Step; Change Sides Two-Step end in OPEN; Fwd Two-Step end in CLOSED M facing WALL;

21-24 Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Side, Close to OPEN; (Twirl) Walk Fwd, —, 2, —;

SEQUENCE: A — B — A — B — Plus meas 1-8 and Ending.

Ending:

1-4 Fwd Two-Step; Fwd Two-Step; (Twirl) Side, —, Behind, —; Apart, —, Ack, —.

TAKE TIME OUT — Belco 243

Choreographers: Art and Evelyn Johnson

Comment: Music has good swing and the two-step routine is quite easy. Half of the thirty two measures are repeats. Dance goes thru twice.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Touch, —; Together to CLOSED M facing WALL, —, Touch, —;

PART A

1-4 Side, Close, Cross, —; Side, Close, Cross end in BANJO M facing LOD, —; Fwd Two-Step; Step, Close, Turn end M facing RLOD in SIDE CAR, —;

5-8 Fwd Two-Step; Fwd Two-Step end M facing WALL; Rock Swd, —, Rock Swd, —; Rock Swd, —, Rock Swd, —;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8:

PART B

17-20 Side, Close, Fwd, —; Rock Fwd, —, Recov, —; Side, Close, Back, —; Rock Back, —, Recov, —;

21-24 Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD; (Twirl) Walk Fwd, —, 2, —; 3, —, 4, —;

25-28 Repeat action meas 17-20:

29-32 Repeat action meas 21-24:

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-4 Fwd Two-Step; Fwd Two-Step end M facing WALL; Rock Swd, —, Rock Swd, —; Rock Swd, —, Rock/Apart, —.

SHORT AND SWEET — Hi-Hat 885

Choreographers: Homer and Vera Todd

Comment: A very easy two-step that should be of interest to both the novice and dancers of more experience. The "ragtime" music features the piano.

INTRODUCTION

1-3 CLOSED M facing WALL Wait 3 pickup notes; Side, Close, Side, Touch; Side, Close, Side, Touch;

DANCE

1-4 Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, XIB end in BANJO M facing LOD, —; Bwd Two-Step;

5-8 Back, Close, Fwd, Close; Back, Close, Fwd, —; Fwd Two-Step end in CLOSED M facing WALL; Side, Close, Fwd, —;

9-12 Side, Close, Thru, —; Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD; Walk Fwd, —, 2 end M facing WALL, —;

13-16 (Twirl) Side, Behind, Side, Touch (Rev Twirl) Side, Behind, Side, Touch end in CLOSED; Side, Close, Side, Close end in SEMI-CLOSED facing LOD; Walk Fwd, —, 2, —;

17-20 Cut, Back, Cut, Back; Dip Back, —, Recov to CLOSED M facing WALL, —; Side, Draw, Close, —; Side, Draw, Close, —;

SEQUENCE: Dance goes thru twice plus meas 1-12 and Ending.

Ending:

1-4 (Twirl) Side, Behind, Side, Touch; (Rev Twirl) Side, Behind, Side, Touch; Roll Lod, —, 2 end facing M WALL, —; Apart, —, Point, —.

SHIEK OF ARABY — Hi-Hat 885

Choreographers: Phil and Norma Roberts

Comments: A fast moving Dixieland instrumental with a big band sound. The dance has a "quick-step" flavor and offers an interesting variation of the "fishtail."

INTRODUCTION

1-8 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY, —, Touch, —; Roll LOD, —, 2, —; 3, —, 4 to SEMI-CLOSED, —; Rock Fwd, —, Recov, —; Rock Back, —, Recov, —;

PART A

1-4 Fwd Two-Step; Fwd Two-Step; Fwd, —, Face M WALL in CLOSED, —; Side, Close, Side, Close;

5-8 Side, —, Thru, —; Pivot, —, 2, —; 3 end in SIDECAR M facing RLOD, —, Back, Back; Back/Turn end in CLOSED M facing WALL, Side, Close, —;

9-12 Fwd, Side, Close, —; Thru/Pickup to

- CLOSED M facing LOD, —, Side, Close;
 $\frac{1}{4}$ L Turn, —, Side, Close; $\frac{1}{4}$ L Turn,
 —, Side, Close end M facing WALL;
 13-16 $\frac{1}{4}$ L Turn end in BANJO M facing LOD,
 —, Recov Back, —; $\frac{1}{4}$ R Turn M facing
 WALL, —, Manuv to CLOSED M facing
 RLOD, —; Bk Pivot, —, 2 end facing
 LOD, —; (Twirl) Fwd, —, 2 end in
 SEMI-CLOSED, —;
- PART B
- 1-4 Fwd, —, Check, —; Cross, Side, Fwd,
 Lock; Side, Close, Cross, Side; Walk
 Fwd, —, 2, —;
 5-8 Repeat action meas 1-4 Part B except
 to end in CLOSED M facing WALL;
 9-12 Side, Close, Fwd, —; Roll RLOD, —, 2
 end in SEMI-CLOSED facing LOD, —;
 Back, Lock, Back, —; Dip Back, —,
 Recov, —;
 13-16 Fwd, —, Pickup to CLOSED, —; Fwd Two-
 Step; $\frac{1}{4}$ R Turn end facing WALL, —,
 Side, Close; Pivot, —, 2, —;
- SEQUENCE: A — A except on meas 16 end in
 BANJO M facing LOD — B — B plus Ending.
 Ending:
 1-4 (Twirl) Walk Fwd, —, 2, —; 3, —, Face
 M WALL in CLOSED, Side; Close, —, —
 M's R and W's L hands joined, Apart;
 Point, —, —, —.

REMEMBER THIS — MacGregor 5017

Choreographers: Lou and Darlene Fair

Comment: A very easy slow two-step with half
 the measures repeated.

INTRODUCTION

- 1-4 BUTTERFLY M facing WALL Wait; Wait;
 (Twirl) Side, Behind, Side, Touch; (Rev
 Twirl) Side, Behind, Side, Touch end in
 BUTTERFLY;

PART A

- 1-4 Face to Face Two-Step; Back to Back
 Two-Step end in CLOSED; Side, Close,
 Fwd, —; Side, Close, Back, —;
 5-8 Dip Back, —, Recov, —; $\frac{3}{4}$ Pivot, —,
 2 end in SEMI-CLOSED facing LOD,
 —; Rock Fwd, —, Recov; Rock Bwd, —,
 Recov to BUTTERFLY M face WALL,
 9-12 Repeat action meas 1-4:
 13-16 Repeat action meas 5-8 except to end
 in LOOSECLOSED:

PART B

- 17-20 Side, Behind, Side Front; Pivot, —, 2,
 —; Turn Two-Step; Turn Two-Step end
 M facing WALL;
 21-24 Side, Close, Cross to SIDECAR, —;
 (Back, Close, Fwd end in SEMI-
 CLOSED, —;) Side, Close, Cross, —;
 Fwd, Close, Back, Close; Walk Fwd, —,
 2 end facing M WALL in LOOSE-
 CLOSED;
 25-28 Repeat meas 17-20:
 29-32 Repeat meas 21-24 except to end in
 BUTTERFLY:

SEQUENCE: Dance goes thru twice except on
 meas 32 second time. Step Apart and
 Point.

COULDN'T SAY GOODBYE — MacGregor 5017

Choreographers: Jess and May Sasseen

Comment: An easy level two-step with twelve of
 the thirty two measures repeated. Tune has
 good rhythm.

INTRODUCTION

- 1-3 OPEN-FACING Wait; Wait; Apart, Point,
 Together to BUTTERFLY, Touch;

PART A

- 1-4 Side, Close, Side, Touch; Side, Close,
 Side, Touch; Apart, Close, Together,
 Touch; Side, Close, Thru to SEMI-
 CLOSED facing LOD, —;
 5-8 Fwd Two-Step; Fwd Two-Step end in
 LOOSE-CLOSED M facing WALL; Side,
 Behind, Side, Front to CLOSED; $\frac{1}{2}$
 Pivot, —, 2 end in BUTTERFLY M facing
 COH, —;
 9-12 Repeat action meas 1-4 except to travel
 in RLOD:
 13-16 Repeat action meas 5-8 traveling RLOD
 end in BUTTERFLY M facing WALL:

PART B

- 17-20 Side, Close, Back, —; Side, Close, Fwd,
 —; Rock Thru RLOD, Recov, Step, —;
 Rock Thru LOD, Recov, Step, — end
 BUTTERFLY M facing WALL;
 21-24 Repeat action meas 17-20 except to
 end in CLOSED M facing WALL:
 25-28 Side, Close, Cross to SIDECAR M facing
 RLOD, —; Walk Fwd, —, 2, —; Side,
 Close, Cross to BANJO M facing LOD,
 —; Walk Fwd, —, 2, —;
 29-32 Fwd, Close, Back, —; (Side, Close, Thru,
 —) Back, Close, Fwd, — end in CLOSED;
 Turn Two-Step; Turn Two-Step end in
 BUTTERFLY M facing WALL;

SEQUENCE: A — A — B — A — A — B stay in
 CLOSED for Ending.

Ending:

- 1-2 Side, Behind, Side, Front; (Twirl, 2,
 Apart, Point) Side, Close, Apart, Point.

IPANEMA — Grenn 14143

Choreographers: Frank and Phyl Lehnert

Comment: A two-step routine that is quite easy.
 Half of the measures are made up of
 repeated sections.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —,
 Point, —; Together to SEMI-CLOSED,
 —, Touch, —;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Face to
 Face Two-Step; Back to Back Two-Step
 end M facing COH;
 5-8 Side, Close, Back end in LEFT-OPEN
 facing RLOD; Back, Side, Thru to SEMI-
 CLOSED, — to CLOSED; Turn Two-Step;
 Turn Two-Step end in SEMI-CLOSED
 facing LOD;
 9-12 Repeat action meas 1-4:
 13-16 Repeat action meas 5-8 except to end
 in CLOSED M facing LOD:

PART B

- 17-20 Side, Close, Cross to SIDECAR, —; Side,

- Close, Cross to BANJO, —; (Twirl) Step, —, Hook in SEMI-CLOSED slightly facing RLOD, —; On Arnd, 2, 3 end in SEMI-CLOSED facing LOD;
- 21-24 Fwd, Close, Back, —; Back, Close, Fwd, — end in CLOSED M facing WALL; Side, Behind, Side, Front; $\frac{3}{4}$ R Pivot, —, 2 end in CLOSED M facing LOD, —;
- 25-28 Repeat action meas 17-20;
- 29-32 Repeat action meas 21-24 except to end in SEMI-CLOSED:
- SEQUENCE: A — B — A — B and Ending.
- Ending:
- 1-4 Fwd Two-Step; Fwd Two-Step; (Twirl) Fwd, —, 2, —; Apart, —, Point, —.

MY CHERIE — Grenn 14143

Choreographers: Harold and Marie Magers

Comment: Good waltz music and a contemporary routine for experienced dancers. No sections of the thirty four measure routine are repeated.

INTRODUCTION

- 1-4 DIAG OPEN Wait; Wait; Apart, Point, —; Together to CLOSED M facing LOD, Touch, —;

DANCE

- 1-4 (L) Waltz Turn; (L) Waltz Turn end M facing LOD; Fwd Waltz; Pivot, 2, 3 end M facing LOD;
- 5-8 (Twirl $1\frac{1}{2}$ end VARSOUVIANNA facing LOD) Fwd Waltz; Fwd Waltz; (Twirl to CLOSED) Fwd Waltz; Fwd Waltz;
- 9-12 Fwd, Side, Hook; Unwind, 2, 3 end M facing RLOD; Fwd, Side, Hook; Unwind, 2, 3 end in REV SEMI-CLOSED facing LOD;
- 13-16 (Cross Over end SEMI-CLOSED facing LOD) In Place, 2, 3; Cross Over, 2, 3 end in BANJO M facing RLOD; Banjo Wheel, 2, 3 end in SEMI-CLOSED facing LOD; Thru, Side, Close end CLOSED M facing WALL;
- 17-20 Fwd, Side, Recov; Thru, Side/Close, Side end in BANJO M facing LOD; Fwd, Wheel R, 2; Fwd to SIDECAR M facing LOD, Fwd, Fwd;
- 21-24 Fwd, Fwd/Lock, Fwd; Fwd Waltz end in CLOSED M still facing LOD; (L) Waltz Turn; (L) Waltz Turn end in BUTTERFLY M facing WALL;
- 25-28 Waltz Away to OPEN facing LOD; Fwd, Flare in to BUTTERFLY, —; Thru, Side, Behind; Side, Draw, —;
- 29-32 Step, Swing, —; Fwd, Side, Behind; Solo Roll LOD, 2, 3; Manuv, 2, 3 end in CLOSED M facing RLOD;
- 33-34 (R) Waltz Turn end M facing LOD; Fwd Waltz;

SEQUENCE: Dance goes thru twice plus Ending.

- Ending:
- 1-4 (L) Turn Waltz; (L) Turn Waltz; (Twirl) Side, —, Behind, —; Apart, —, Point, —.

Additional releases being held over until the June issue due to lack of space.

Here are three interesting dances by Dan Schmelzer, Torrance, California

Heads spin the top
Sides divide and step to a wave
Grand swing thru
Grand swing thru
Right and left thru
Flutter wheel
Cross trail
Left allemande

Promenade and don't slow down
Sides wheel around
Pass thru wheel and deal
Centers swing thru
Others divide and step to a wave
Swing thru spin the top
Right and left thru
Dive thru
Square thru three quarters
Left allemande

Sides half square thru
Star thru
Do sa do to an eight hand wave
Grand swing thru
Grand swing thru
Right and left thru
Star thru dive thru
Centers go right and left thru
Substitute
Centers square thru three quarters
Left allemande

SINGING CALL*

HEART-BREAKER

By Ken Anderson, Newtonville, New York
Record: Jay-Bar-Kay # 120, Flip Instrumental with Ken Anderson

OPENER, MIDDLE BREAK, ENDING

Circle left heart breaker
You're the cutest girl
Reverse back now the other way around
Girls backtrack turn thru and then
Allemande left weave around that town
Heart breaker the only one I know
Do sa do and promenade
So be careful what you do
When you break a heart in two
For that heart may belong to you

FIGURE:

The head two square thru
Four hands around the ring
Do sa do now once around and then
Make a wave then scoot back for me
Boys trade boys run
You wheel and deal and then
Allemande your corner do sa do and then
Swing the corner lady promenade
So be careful what you do
When you break a heart in two
For that heart may belong to you

SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

HINGE AND TRADE DRILLS

The four dances below use the Hinge and Trade figure described on page 16. The first two dances are offered by Jim Mineau, Arroyo Grande, Calif., and the other two by Dick Bayer, Fenton, Mich.

Head ladies chain
Sides lead right and
Circle four to a line
Pass thru
Hinge and trade
Pass thru
Allemande left

Heads right and left thru
Same two slide thru
Pass thru swing thru
Boys run around that girl
Hinge and trade
Centers pass thru
Allemande left

Four ladies chain three quarters
Sides rollaway and heads square thru
Do sa do to ocean wave
Swing thru and centers run
Hinge and trade to a
Left allemande

Head gents face your corner
And box the gnat
Four girls up to the middle
And back with you
Square thru four hands and
Do sa do the boys
Swing thru and centers run
Hinge and trade and
Girls pass thru
Left allemande

LOTS OF HALVES

By Gene Pearson, Groves, Texas

Heads half square thru
Star thru right and left thru
Just the ends star thru
Center two half square thru
Split two go round one
Make a line of four
Two men half sashay
Two girls half sashay
Couple in middle half sashay
Everybody half sashay
*Star thru substitute dive thru
Square thru three quarters
Left allemande
* Or
Pass thru wheel and deal
Double pass thru
First go left next go right
Pass thru bend the line
Star thru substitute
Left allemande

STANDARD BASIC STEW

By Bill Barton, Cornish Flats, New Hampshire
Heads square thru four hands
Split two around one to a line
Arch in the middle ends duck thru
Frontier whirl all eight of you
Dive thru pass thru
Split two around one to a line
Arch in the middle ends duck thru
Frontier whirl all eight of you
Dive thru pass thru
Left allemande

NO RETURN

By Nonie Moglia, Castro Valley, California
One and three star thru
Pass thru turn thru
U turn back cross trail
U turn back star thru
Cross trail U turn back
Turn thru wheel and deal
Center two pass thru
Swing thru the outside two
All eight U turn back
Left swing thru
Ends double circulate
Centers trade
Allemande left

SINGING CALL*

FORTUOSITY

By Bob Fisk, Chino, California
Record: Blue Star # 1891, Flip Instrumental
with Bob Fisk
OPENER, MIDDLE BREAK, ENDING
Four ladies chain across
Turn with that lady
Rollaway and circle left around maybe
Rollaway circle round that ole ring
Left allemande the corner
Weave the ring I sing
Fortuosity that's my by word
Do sa do promenade then take my word
Promenade her round the ring you see
Hey luck and fame have a word
It's fortuosity
FIGURE:
Head couples promenade
Three quarters round the ring go
Two and four right and left thru
Turn that girl and Joe
Pass thru swing thru boys run right
Bend the line right and left thru
Turn the girl tonight
Well now you cross trail thru
Swing that corner gal now
Left allemande new corner
Promenade around there pal
I keep smiling for my philosophy
Is to do our best and leave the rest
To fortuosity
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

Here are a couple of dances from Bruce Welsh, New Orleans, Louisiana. He calls them Trade Winds #1 and #2.

#1

Heads lead right
Circle to a line
Pass thru boys trade
Centers trade centers run
Bend the line
Pass thru ends trade
Centers run bend the line
Pass thru ladies trade
Centers trade centers run
Bend the line pass thru
End trade centers run
Bend the line
Left allemande

#2

Heads lead right circle to a line
Pass thru boys trade
All eight circulate
Boys trade pass thru
Ladies trade all eight circulate
Ladies trade star thru
Square thru three quarters
Left allemande

Here are five dances using Tag the Line. These are by Ed Fraidenburg, Midland, Michigan.

Heads square thru
Spin chain thru
Girls circulate twice men run
Tag the line peel off
Pass thru tag the line right
Wheel and deal spin chain thru
Girls circulate twice men run
Tag the line peel off
Pass thru tag the line right
Wheel and deal
Left allemande

Heads lead right and
Circle to a line
Tag the line centers in
Cast off three quarters
Cross trail
Left allemande

Heads square thru
Spin chain thru
Girls circulate girls run
All eight circulate
Tag the line peel off
Pass thru tag the line right
Wheel and deal
Spin chain thru
Girls circulate men run
Couples circulate
Wheel and deal dive thru
Square thru three quarters
Left allemande

Side ladies chain
Heads square thru
Do sa do to a wave
Cast off three quarters
Spin chain thru
Ends circulate once
Centers run tag the line
Cloverleaf centers turn thru
Slide thru pass thru wheel and deal
Double pass thru
First couple left next right
Do sa do to a wave
Cast off three quarters
Men run bend the line
Pass thru wheel and deal
Centers pass thru
Right and left grand

Heads square thru
Do sa do to a wave
Cast off three quarters
Tag the line peel off
Star thru circle half
Dive thru and
Square thru three quarters
Left allemande

SINGING CALL*

TO MORROW

By Ron Schneider, Middleburg Hts., Ohio
Record: Grenn # 12125, Flip Instrumental with
Ron Schneider

OPENER, MIDDLE BREAK, ENDING

Circle left I started on a journey
About a year ago to a little town
Called Morrow in the state of Ohio
Allemande the corner do sa do your own
Allemande left just once again
Weave the ring you know
I went down to the station
For my ticket and applied
Do sa do your partner promenade
Go side by side
Said I my friend I'd like to go
To Morrow and return no later than
Tomorrow for I haven't time to burn

FIGURE:

Head two couples promenade
Go half around the set
Down the middle
Right and left thru
Turn the girl you bet
You rollaway a half sashay
Go forward up and back star thru do sa do
Go once around like that
Make a right hand star go half around
The girls turn back and swing
Allemande left the corner
Come promenade the ring
Said he to me now let me see
If I have heard you right
You'd like to go to Morrow and
Return tomorrow night

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

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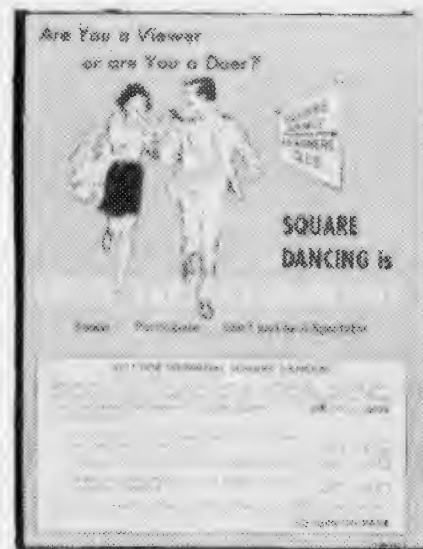
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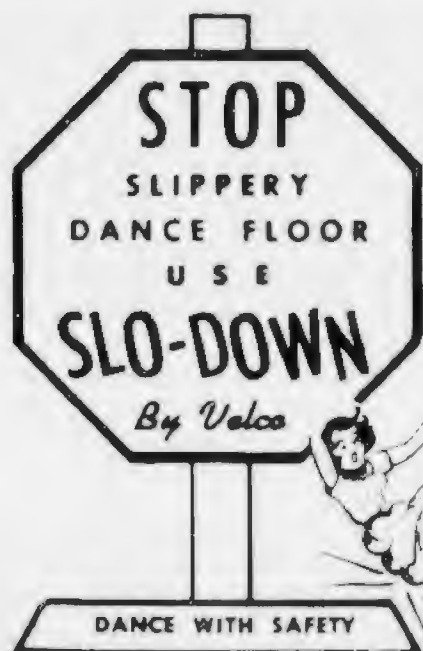
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CALLER
of the
MONTH



Bailey Campbell - Allen, Texas

THERE'S AN OLD SAYING—behind every great man there is a woman — and this would seem to hold true insofar as many callers are concerned. In the case of the Campbells, wife Mary is behind it all. She signed them up for square dance lessons in 1962 and then told Bailey about it. Being very reluctant about the whole thing, Bailey decided to go one time just to see what it was all about. That proved to be the clincher and the Campbells have been involved in the activity ever since.

In 1963 he tried his hand at calling and then came the realization that some assistance and instruction would be beneficial. Bailey attended Ed Gilmore's Callers College at Glenwood Springs, Colorado, in 1964. He found this to be of great help and finds himself repeating much of Ed's teachings.

Club caller for three groups in the Dallas area, Bailey also conducts and teaches six beginner square dance classes each year. Although most of his calling has been limited to Texas and the surrounding states, his experience includes participation at festivals, weekend and week-long institutes. Since 1967 he has been featured on Longhorn records.

Home to the Campbells is Allen, Texas, a city 25 miles north of Dallas, where Bailey is employed by the Dallas Power and Light Company as an electronics technician.

As is the case with all square dancers and callers, Bailey and Mary are thankful for the many friends they have met and treasure the pleasure and enjoyment the activity has brought them. They extend a special "thank you" to C. O. Guest and Billy Lewis for their help and guidance.

NOTE: Your suggestions for this feature are always welcome — Editor.

Square Dance Date Book



May 1—Holiday in Dixie, Civic Center Conv. Hall, Shreveport, La.

May 1-2—Illinois Fed. Ann. May Fest. YMCA, Decatur, Ill.

May 1—31st Annual S/D Festival, Pershing Munic. Audit., Lincoln, Nebr.

May 2—Annual Round Dance Workshop Canterbury Comm. Centre, Ottawa, Ont., Can.

May 2—15th Ann. Spring Frolic, Country Maid Inn, Cudahy, Wis.

May 2—Shufflin' Shoes "Day In May," Sheraton Motor Inn, Binghamton, N.Y.

May 4—7th Annual Sucker Badge Dance, Nixa, Missouri

May 7-8—New Mexico S/D Assn State Fest., Pan Amer. center of N.M. State Univ., Las Cruces, New Mexico

May 7-8—Kansas S/D Conv., Exhibition Hall, Wichita, Ka.

May 7-9—Triple Town Twirlers Weekend, Beechwood Campgrnd, Coatesville, Pa.

May 8—Blossomtime S/D, Hi School Gym, Benton Harbor, Mich.

May 8—8th Ann. S & R/D Festival Munic. Aud., Houma, Louisiana

May 13-15—10th Ann. International S/D Conv., McMaster University Hamilton, Ont., Canada

May 14-15—12th Tulip Time S/D Festival, West Ottawa High School Gym, Holland, Mich.

May 14-16—Big U Festival Vernal, Utah

May 16—Michigan S/D Leaders Assn. 22nd Annual Spring Fest., Mercy College, Detroit, Michigan

May 21-23—11th Ann. Timberline S/ & R/D Party, Mountain Lake House, Marshall Creek, Pa.

May 21-23—Square Dancing & Camping, Old Cedar Campground, Monroeville, N.J.

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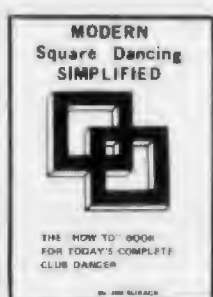
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May 22-23—16th Ann. S/D Festival, High School Gym, Traverse City, Mich.

May 23—3rd Windsor's Rose City International S/D Fest., Centennial H.S., Windsor, Ontario, Canada

May 28—Free Trail Dance—Peninsula Area, College of San Mateo, San Mateo, Calif.

May 28—Free Trail Dance—East Bay Area, Downer Jr. High, San Pablo, Calif.

May 28-29—Cowtown Hoedown Sheridan, Wyoming

May 28-31—6th Annual Shin-Dig Americana Hotel, Miami Beach, Fla.

May 29—Capital Dist. Callers Assn. 3rd Ann. Spring Fling, Jr. H.S., Guilderland, N.Y.

May 29—Roll-A-Ways All-Night Square Dance Monticello, Kentucky

May 29—5th Ann. Peach Blossom S/D Festival, Canajoharie, N.Y.

May 29-30—18th Ann. Golden State Rd. Up, Oakland Munic. Audit., Oakland, Calif.

June 3-5—12th International S/ & R/D Convention, Glasgow, Montana

June 4—Pre-Festival Dance, Convention Center, San Antonio, Texas

June 4-5—NCASDLA Super Jamboree Virginia

June 4-5—Western S/D Assn, Spring Round-Up, Rec. Center, 4900 Southern Ave., South Gate, Calif.

June 4-6—8th Ann. Idaho State S/ & R/D Fest., H.S., Twin Falls, Idaho

June 4-6—California Single Squares Convention, Convention Center, Bakersfield, Calif.

June 4-6—11th Annual International S/ & R/D Convention, Bismarck, North Dakota

June 5—2nd Cumberland Festival Cumberland, Md.

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June 5—9th Ann. Texas State Fed. S/ & R/D Festival, Hemisfair Conven. Center, San Antonio, Texas

June 5—Billy Bowlegs S/D Festival, Playgrnd Area, S/D Council, Ft. Walton Beach, Fla.

June 6—5th Ann. Aloha Luau S/D Melody Acres, Markle, Ind.

June 11-12—17th Ann. CSSDA S/ & R/D Festival, H.S., Grand Junction, Colo.

June 11-13—20th State S/D Fed. Conv. S.W. Minn. College, Marshall, Minn.

June 12—5th Ann. Mountain Style S/D Fest. Hoedown Island, Slade, Ky.

June 12—3rd Ann. Frontier Night Centennial Ball, Geo. Pearkes Arena, Victoria, B.C., Canada

June 12-13—4th Ann. Gold Diggers' Dance & Breakfast, Fair Grounds, Yreka, Calif.

June 12-15—11th Australian Natl. S/D Convention, Sydney, N.S.W., Australia

June 17-19—14th Oreg. State Fest. Grants Pass, Oreg.

(Still more, next page)

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June 17-19—18th Ann. Fla. S/D Dance Conv.
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June 18—Trail & Dist. S/D Assn. Cal Golden
Dance, Creston, B.C., Canada

June 18-19—21st Ann. Washington State S/D
Festival, Capitol Pavil., St. Martins Coll.,
Olympia, Wash.

June 18-19—2nd Ann. Hampton Roads S/ &
R/D Festival, Hampton Roads Colis.,
Hampton, Va.

June 18-19—Florida Fed. of S/D State Conv.,
Jacksonville, Fla.

June 18-20—5th Ann. Cup of Gold
Promenade, Mother Lode Fairgrounds,
Sonora, Calif.

June 18-20—100 Mile Lac La Hache 10th
Ann. S/D Jamboree,
100 Mile House, B.C., Canada

June 19—Trail & Dist. S/D Assn. Johnny
LeClair Dance, Creston, B.C., Canada

June 20—Ann. S/D & Picnic, Thomas Lincoln
American Legion, Overland, Mo.

June 22—Trail In Dance, Capitol House
Hotel, Baton Rouge, Louisiana

Convention, The Rivergate,
New Orleans, La.

June 25-27—Pee Gee Centennial Jamboree
Prince George, B.C., Canada

June 25-27—Beaux & Belles 14th Spring
Weekend, Bangor Lodge,
Bracebridge, Ontario, Canada

June 28—KSDA Annual Gold Brick Dance,
Fort Knox, Kentucky

BILL SNAILUM

From time to time an individual will appear in the square dance scene whose presence is felt by all with whom he comes in contact. Such a man was Bill Snailum, of Santa Ana, California, who in his own quiet way gained the friendship and admiration of scores of dancers, as well as callers, in the Southern California area. Bill had been calling for about six years, but in that short period of time his popularity was constantly on the rise. He had recently established his own recording company, Lucky Records, in collaboration with Bob Van Antwerp.

Bill's many friends in square dancing will be saddened to learn of his passing on April 2. We extend our deepest sympathy to his widow, Helen, and five surviving children.

THE OTHER SIDE OF THE MIKE

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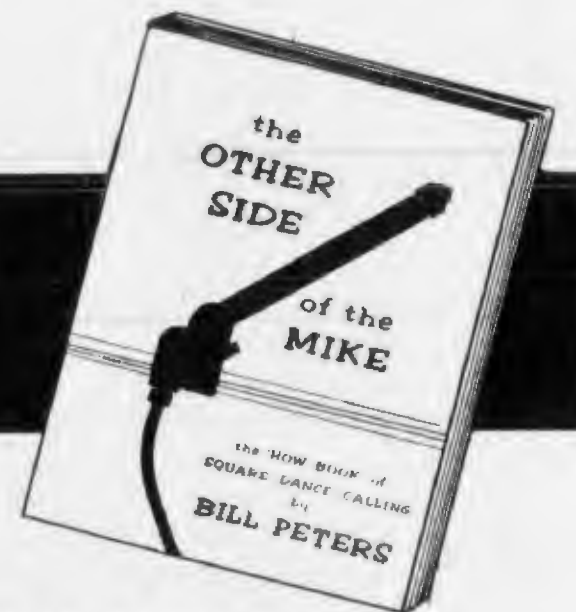
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- How to select and present singing calls (the most detailed outline of this subject ever presented)
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SINGING CALLS

I DO MY SWINGING AT HOME — Windsor 4962
Key: E Flat Tempo: 126 Range: HB
Caller: Marv Lindner LB

Synopsis: (Break) Four ladies chain three quarters — rollaway — circle — walk around corner — see saw partner — men star right — left allemande — do sa do partner — promenade (Figure) Heads (sides) square thru four hands — do sa do corner — swing thru — boys run — four boys circulate — ladies trade — bend the line — cross trail — swing corner — promenade.

Comment: A good country tune. Well played music and an interesting figure.

Rating: ☆☆☆+

LOOKING OUT MY BACK DOOR — Red Boot 114
Key: E Flat Tempo: 131 Range: HD
Caller: Ted Frye LB

Synopsis: (Break) Join hands circle left —

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

reverse back single file — girls step out and backtrack — meet partner box the gnat — pull by left allemande — weave ring — do sa do — promenade (Figure) Heads (sides) promenade half around — same ladies chain — sides (heads) square thru four hands — spin chain thru — boys trade — corner swing — promenade.

Comment: A new instrumental of a popular tune and an action packed dance.

Rating: ☆☆☆+

In the March issue the caller on MacGregors #2083, "One Evening With You" is incorrect. It should have been Kenny McNabb.

IT'S BEEN A LONG LONG TIME — Greenwood 9002

Key: E Flat Tempo: 123 Range: HD
Caller: Les Roberts LB

Synopsis: (Middle Break) Ladies chain three quarters — rollaway — circle left — left allemande — weave — do sa do partner — promenade (Figure) Heads (sides) promenade halfway — lead right — circle four — make a line — forward eight and back — cross trail — gents star right — girls promenade twice around — then left allemande — keep this girl and roll promenade.

Comment: A good tune at a slow tempo. Dance is interesting.

Rating: ☆☆☆+

FLOWERS ON THE WALL — Kalox 1114

Key: D Tempo: 118 Range: HC
Caller: Bob Yerington LA

Synopsis: (Break) Do sa do corner — see saw partner — circle — allemande — weave — box

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey as tabulated in mid-April.

SINGING CALLS

The Grande Colonel Spin	Kalox 1112
Singing Your Song	Wagon Wheel 210
Bye Bye Blues	Pulse 1003
Ring Of Fire	Jay-Bar-Kay 118
Snow Bird	Hi-Hat 397

ROUND DANCES

Norma Loves Me	Belco 242
Be My Love	Grenn 14139
High Society	Hi-Hat 877
Cheatin' Heart	Hi-Hat 874
Shiek Of Araby	Hi-Hat 885

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the gnat — girls star left — do sa do —
allemande — promenade (Figure) Heads
(sides) promenade halfway — do sa do —
right and left thru — square thru — eight
chain thru — corner swing — promenade.

Comment: An always good tune that has been used a couple of times before. Dance patterns are standard and quite danceable. Tempo is slower than average.

Rating: ☆☆☆+

SPARKLE IN YOUR EYES — Windsor 4963

Key: E Flat Tempo: 127 Range: HC
Caller: Earl "Foxie" Fox LB

Synopsis: (Break) Join hands — circle left — left allemande — do sa do — men star left — pick up partner arm around star promenade — girls backtrack once around — partner turn thru — left allemande corner — promenade (Figure) Heads (sides) star thru — pass thru — sashay thru — wheel and deal — do sa do — make a wave — balance — spin chain thru — meet partner turn thru — corner swing — promenade.

Comment: Well played music and contemporary dance patterns.

Rating: ☆☆☆+

ONE MORE TIME — Blue Ribbon 201

Key: A Tempo: 120 Range: HB
Caller: Ed Stephan LA

Synopsis: (Break) Join hands circle left — allemande left — do sa do — men star left — turn thru — left allemande — weave ring — promenade partner (Easy Figure) Heads promenade halfway — down the middle — star thru — Frontier whirl — slide thru — right and left thru — do sa do — square thru four hands — pull partner by — swing corner — promenade (More Advanced Figure) Heads (sides) promenade halfway — down middle — star thru — Frontier whirl — slide thru — right and left thru — do sa do — square the barge four hands — swing corner — promenade.

Comment: Good music and routines with close timed action. A square the barge figure is offered as an alternative.

Rating: ☆☆☆

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TELL SAINT PETER — MacGregor 2085

Key: D Tempo: 126 Range: HF

Caller: Kenny McNabb LA

Synopsis: (Break) Ladies center back to back —
men promenade full around — do paso —
allemande thar — men back up right hand
star — slip the clutch — left allemande —
grand right and left — meet partner
promenade (Figure) Head (side) ladies chain
across — heads (sides) slide thru — do sa do
— pass thru — swing thru outside two — turn
thru — left allemande — partner do sa do —
corner swing — promenade.

Comment: The old tune "I Just Gotta Have

Another Cigarette." Is a good instrumental in
a low key. Dance pattern is standard.

Rating: ☆☆

DADDY IS A SQUARE DANCING MAN —
Red Boot 115

Key: C Tempo: 129 Range: HC

Caller: Bob Vinyard LC

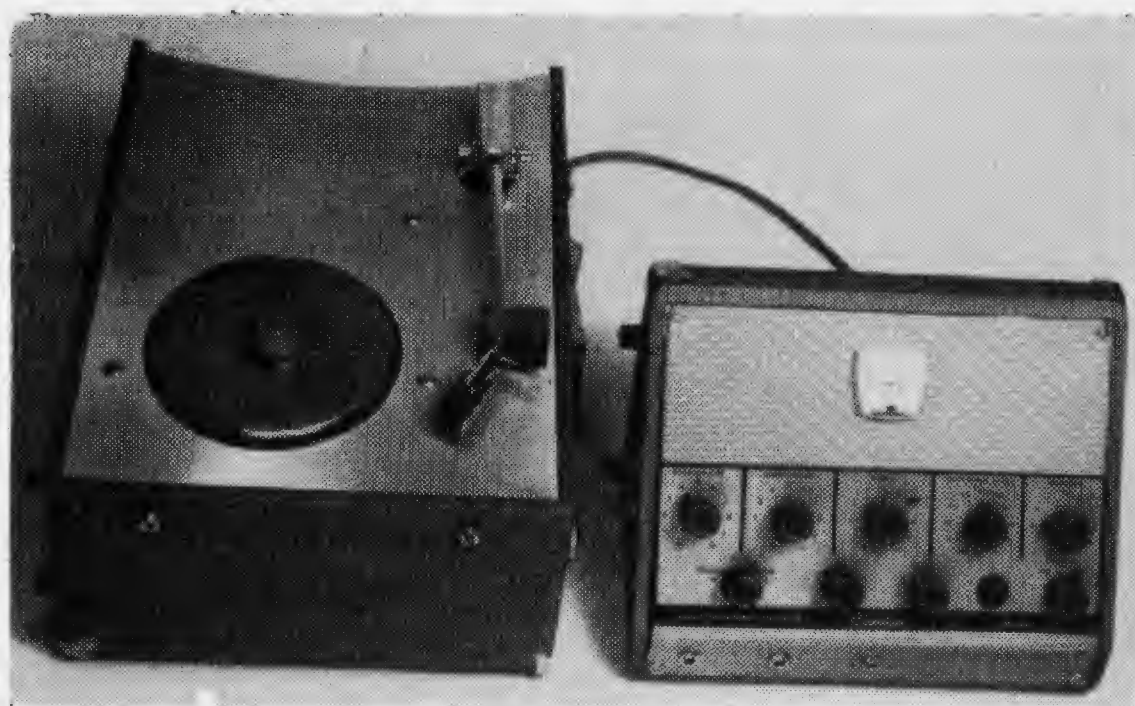
Synopsis: (Break) Join hands and circle — left
allemande — box the gnat — four ladies
promenade — box the gnat — right and left
grand — do sa do — allemande left —
promenade (Figure) Four ladies chain across
— heads (sides) promenade half around —

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lead to right — circle — break to a line — go to the middle and back — star thru — eight chain three — corner swing — promenade.
Comment: A good tune, danceable music and interesting routines.

Rating: ☆☆☆

TO MORROW — Grenn 12125*

Key: C

Tempo: 128

Range: HC

Caller: Ron Schneider

LC

Synopsis: Complete call printed in Workshop.

Comment: A very interesting but wordy novelty number. Callers should have fun with this one.

Rating: ☆☆☆

MAGGIE — Lore 1124

Key: G

Tempo: 131

Range: HF

Caller: Johnny Creel

LD

Synopsis: (Break) Circle — allemande — do sa do — men star right — allemande — weave — do sa do — promenade (Figure) Heads (sides) square thru — star by the right — heads star left — corner star promenade — back out — circle — swing — promenade.

Comment: A fast instrumental recorded in a much higher than average voice range. The dance routines are standard and quite danceable.

Rating: ☆+

BYE BYE BLUES — Pilgrim 1005

Key: G

Tempo: 127

Range: HB

Caller: Clint McLean and Sue Watson

LD

Synopsis: (Break) Allemande — allemande thar — shoot star — allemande thar — shoot star — right and left grand — do sa do — promenade (Figure) Heads (sides) promenade halfway — right and left thru — star thru — pass thru — do sa do — right and left thru — dive thru — pass thru — swing — allemande — promenade.

Comment: A good instrumental of an old standard tune. Dance is quite standard.

Rating: ☆☆☆

CARIBBEAN — Mustang 129

Key: C

Tempo: 142

Range: HC

Caller: Curtis Thompson

LC

Synopsis: (Break) Ladies chain — rollaway — circle — rollaway — circle — allemande —

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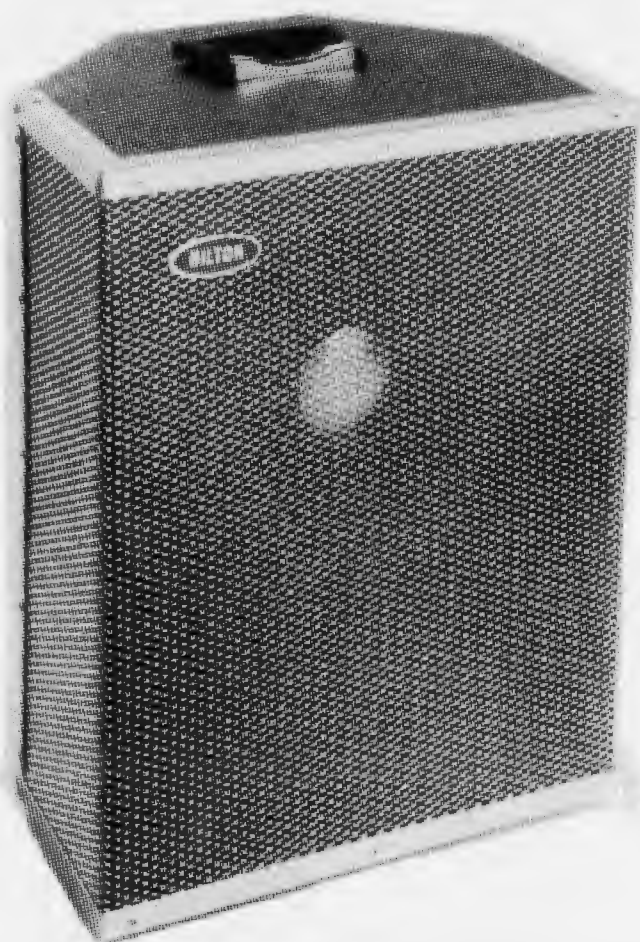
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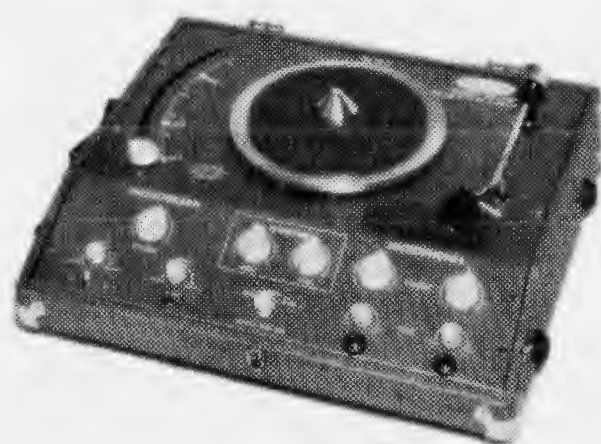
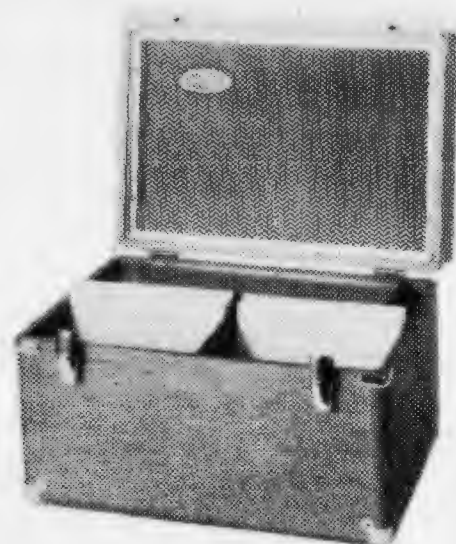
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weave — do sa do — promenade (Figure)
Heads (sides) square thru — right hand star
— heads (sides) star left — corner do sa do
— swing thru — boys trade — prom. corner.
Comment: A good tune, well played music and
a standard dance pattern. Record must be
slowed for comfortable dancing. Rating: ☆☆☆

FORTUOSITY— Blue Star 1891*

Key: C Tempo: 124 Range: HC
Caller: Bob Fisk LC
Synopsis: Complete call printed in Workshop.
Comment: Good music and an excellent tune.
Dance patterns are active and close timed.
Rating: ☆☆☆

THANK YOU FOR THE SUNSHINE — Lucky 001*
Key: E Flat and F Tempo: 128 Range: HB
Caller: Bob Van Antwerp LB
Synopsis: Complete call printed in Workshop.
Comment: Good lively music and an excellent
tune and danceable routine. Rating: ☆☆☆+

BEST THINGS IN LIFE ARE FREE — Bogan 1236
Key: B Flat Tempo: 127 Range: HD
Caller: Red Donaghe LA
Synopsis: (Break) Allemande — allemande thar
— shoot star full around — corner by the
right — men star left — partner right —
allemande — swing — promenade (Figure)
Heads (sides) promenade halfway — right

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and left thru — square thru — do sa do —
right hand star — one full turn — girls turn
back — swing promenade.

Comment: A very good instrumental and a
danceable routine.

Rating: ☆☆

I GET THE BLUES WHEN IT RAINS — Rockin A 1352

Key: F Tempo: 123 Range: HD
Caller: Bill Wilson LC

Synopsis: (Break) Do sa do corner — see saw
partner — ladies promenade — do sa do —
corner star thru — circle — rollaway —
do sa do — swing — promenade (Figure)
Heads (sides) do sa do — swing thru — spin

the top — pass thru — split two round one —
star right — allemande — pass by one —
swing — promenade.

Comment: An often used but always a good
tune. This is a well played instrumental and
the contemporary dance pattern is quite
danceable but a bit wordy.

Rating: ☆☆

SHEBOYGAN — Lucky 002

Key: E Flat and F Tempo: 127 Range: HB
Caller: Wayne West LA

Synopsis: (Break) Circle — allemande — partner
right — men star left — turn thru — allemande
promenade (Figure) Heads (sides)
promenade three quarters — sides right and

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left thru — do sa do — ocean wave — swing
thru — turn thru — allemande — pass by one
— swing — promenade.

Comment: A new instrumental of an old
favorite tune. Dance pattern moves well.

Rating: ☆☆☆

THE FIRST DAY — Square Tunes 131

Key: G Tempo: 124 Range: HA
Caller: Danny Robinson LG

Synopsis: (Break) Ladies chain three quarters —
heads (sides) pass thru — partner trade —
turn thru — separate round one — left turn
thru — square thru three quarters — allemande
— do so do — promenade (Figure) Heads

(sides) slide thru — turn thru — split two
make a line — bend the line — star thru —
cloverleaf — centers pass thru — swing thru
— gents trade — corner swing — allemande —
promenade.

Comment: Well played music and a country
tune. Dance patterns are action packed.
Music is recorded in a much lower voice
range than average.

Rating: ☆☆☆

ROCKY MT. DEW — Lightning S 6001

Key: F Tempo: 128 Range: HC
Caller: Chuck Bryant LC

Synopsis: (Opener) Allemande left corner —
box gnat partner — four ladies star left —

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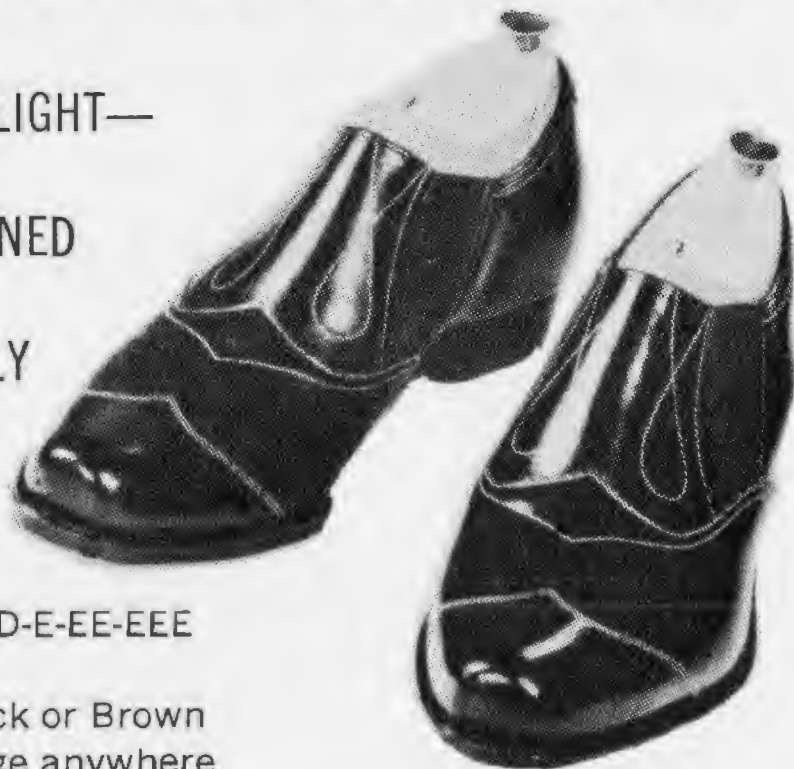
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turn partner by right — promenade (Break)
Allemande left — allemande thar — right and
left make a back up star — shoot star —
do paso — promenade (Figure) Heads (sides)
up and back — box the gnat — pull her by —
turn partner by left — turn corner right hand
round — back to partner like allemande thar
— four men back up star — shoot the star —
right and left grand — meet new girl
do sa do — promenade her home.

Comment: A re-release of an instrumental and
dance routine that was quite popular on the
old Lightning S label.

Rating: ☆☆☆

WITH YOU ALONE — Blue Star 1892

Key: C

Tempo: 127

Range: HA

Caller: Jim Brower

LC

Synopsis: (Break) Allemande — do sa do —
circle — allemande — allemande thar — slip
the clutch — pass one — allemande —
do sa do — promenade (Figure) Ladies chain
three quarters — heads (sides) promenade
halfway — lead right circle to a line — star
thru — dive thru — pass thru — swing —
promenade.

Comment: A well played country tune and a
good danceable routine.

Rating: ☆☆☆

BIG T WATER — Top 25228

Key: F

Tempo: 125

Range: HC

Caller: Reath Blickenderfer

LC

Synopsis: (Break) Allemande left — home and
box the gnat — girls star left — men
promenade — meet partner right hand swing
— allemande corner — weave the ring —
do so do — promenade (Figure) Head
couples cross trail — around one — squeeze
in make line of four — go up and back — pass
thru — wheel and deal — double pass thru —
first couple left — next right — star thru —
dive thru — pass thru — swing corner —
allemande new corner — promenade.

Comment: Well played music and a good
danceable routine.

Rating: ☆☆☆

MAKE THE WORLD GO AWAY — Red Boot 116

Key: A Flat

Tempo: 130

Range: HA

Caller: Don Williamson

LA

Synopsis: (Break) Ladies chain three quarters
rollaway — join hands circle left — left

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allemande — weave ring — do so do —
promenade (Figure) Heads (sides) go up and
back — square thru — sides (heads) divide —
star thru — heads (sides) cloverleaf —
substitute — pass thru — corner swing —
allemande left — weave by two — promenade.

Comment: An interesting instrumental of a
popular tune. The dance patterns are well
arranged. The rumba rhythm may be
difficult for some people to walk to.

Rating: ☆☆

SQUARE DANCE TONIGHT — Mustang 130

Key: C

Tempo: 130

Range: HC

Caller: Bill Wright

LC

Synopsis: (Break) Four ladies chain — join
hands circle left — allemande left —
allemande thar — back up right hand star —
shoot star — do sa do — left allemande
corner — come back and promenade — swing
(Figure) Heads (sides) half square thru —
split outside pair — round one to line of
four — up and back — pass thru — bend the
line — box the gnat — right and left thru —
square thru three quarters — swing corner
girl — promenade (Alternate Figure) Heads
(sides) half square thru — do sa do — swing
thru — boys run to the right — tag the line —
turn to right wheel and deal — face those
two — box the gnat — right and left thru —

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dive thru — pass thru — swing corner — promenade.

Comment: A fast moving and wordy dance that will keep dancers moving. Two different figures are offered. Rating: ☆☆

HEART BREAKER — Jay-Bar-Kay 120*

Key: F **Tempo:** 128 **Range:** HB
Caller: Ken Anderson **LC**

Synopsis: Complete call printed in Workshop.

Comment: A good instrumental and an action packed dance routine. Rating: ☆☆☆

HOEDOWNS

THUNDERBIRD — Top 25229

Key: G and D **Tempo:** 132
Music: Russal's Men — Violin, Guitars, Bass
Drums

STERLING, Flip side to Thunderbird.

Key: G **Tempo:** 134
Music: Russal's Men — Violin, Guitars, Bass
Drums

Comment: Good lively steady beat hoedowns with a traditional flavor. Rating: ☆☆☆

(**CONVENTION** continued from page 32)

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3rd ANNUAL**

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After much thought and discussion came the idea of hosting a monthly "All Patter Dance" to be held on Sunday afternoon from 3:00 to 7:00 P.M. with a lunch break. This particular time was selected so that there would be no conflict or interference with any club activities and all dancers looking for a supplement to their dancing would be free to attend.

The program starts with workshopping of new and difficult figures. After a break for refreshments the schedule continues with uninterrupted dancing for the balance of the afternoon. Callers have been most helpful and feel that they derive an extra dividend in that they are able to develop material they would be unable to use otherwise.

Because of the thought and consideration put forth by the group, the indications are that it will prove to be a successful venture.

(**WORLD** continued from page 35)

Squares with Jim and Lois Coy in charge of rounds. Johnny Wykoff will call the squares on Sunday; Clancy and Betty Mueller are slated to handle the rounds. —Ron Hensel

Ontario

A very popular summer event is the square dance and barbecue held each year in Elgin Blakely's potato barn near Alliston, with the Alliston Swinging Eights Club as hosts. This year the dance will take place on July 17. Chairman Gertie and Herb Oliver expect a crowd of 500 to attend. For information contact the Olivers in Alliston, telephone 1-705-435-6762. —Arthur Grose

(**LETTERS** continued from page 3)

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Jun 6-12	A. Tipton - Tenn.; A. Petrere - La.; M-D Truax - Pa. (Rds.)	Aug. 1-7	G. Blaum - Fla.; J. Walter - Fla.; T-BJ Johnston - Va. (Rds.)
Jun 19-21	B. Wickers - Mo.; 6/20-21 I-B Easterday - Md. (Rds.)	Aug. 8-14	G. Hinkel - Fla.; J. Copeland - Va.; L-D Fair - Ohio (Rds.)
Jun 27-Jul 3	B. Dubree - Tenn.; F. Christopher - Fla.; C-M Steed - Ind. (Rds.)	Aug. 15 21	J. Livingston - Ind.; 8/17-20 C. Walton - Fla. (Rds.)
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Jul 18-24	7/19-24 C. Golden - Ark.; A. Tipton - Tenn.; B-V Burtner - Ohio (Rds.)	Sept. 4	B. Wickers - Mo.; C. Golden - Ark.; F-R Lanning - Kans. (Rds.)
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John Mountford
Downsview, Ontario

We get all kinds of letters—mostly all nice—but yours was a delight! — Editor

Dear Editor:

I believe there is some confusion as to the accepted title for our type of square dancing. We commonly use "Western Square Dancing," "Modern Square Dancing," and more recently, "American Square Dancing," all of which seem to be appropriate for our type of dancing as opposed to "Eastern" and the exhibition-type sometimes shown on television.

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of square dancing as this exhibition-type, so they get a false impression of square dancing as we know it. Therefore, I think there must be *one* official designation, i.e. "American Square Dancing" which you have been using in your articles of late.

With proper advertising on a national and local basis the general public will get a truer picture and understanding of the activity and we would be in a much stronger position in our efforts toward national recognition.

Warren G. Barden
Sherill, New York

Our feeling is that, although there are dances done in square formation as a part of the folklore of many countries, the type of dancing that we, as well as the Canadians, British, Australians and others are doing is the true contemporary folk activity of America. Thus American Square Dancing is a distinction of a type of activity rather than a possessive symbol meaning that the activity belongs only to folks in this country. We think the name will catch on and we'll try to keep boosting it along. — Editor

Dear Editor:

Thanks so much for SQUARE DANCING Magazine. It is a God-send to people in a remote area like Iran. Our club, the Tehran Trotters, dance on the 1st and 3rd Saturdays with Jerry King calling. As far as we know this is the only square dance club in Iran.

Jerry W. King
UAASTRATCOM
Field Office, Iran

Dear Editor:

Could the following be a record? (1) I have been club caller for Kerchief and Calico for 21 years. (2) Beginning with the first in 1949, I have called *all* or shared calling honors with guest callers for every Christmas dance. (3)



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Beginning with the first Anniversary dance in November, 1950, I have called *all* or shared calling honors with guest callers for all of the club's Anniversary dances.

All three combined could be a record. I'd like to know.

Clyde V. Jones
 San Antonio, Texas

Dear Editor:

Thank you very much for the honor of being selected Caller of the Month of February. Square dancing plays a large role in my fam-

ily's life and I try to encourage everyone to find the pleasure we have enjoyed for so many years.

Johnny Creel
 Metairie, La.

Dear Editor:

We were very pleased to be featured in your "Badge of the Month" series in the February issue of your magazine.

All of our members were thrilled to see the article. Our club has grown and is now 22 squares strong. We are just about ready to

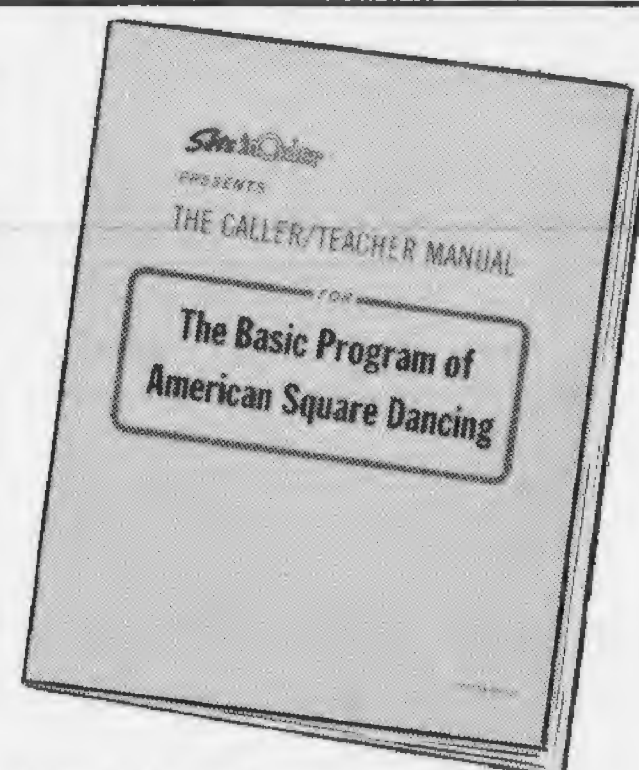
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Thank you again on behalf of all of the Square Riggers for including our story in your magazine.

John Thompson
Acton, Mass.

Dear Editor:

Enclosed is my 1970 premium certificate and check to cover my subscription for 1971. As a new caller I find this little book a very valuable tool. We really think it is the best material we receive and enjoy it very much. Keep up the good work.

Mil and Shirley Lockwood
Lancaster, California

Dear Editor:

I believe that callers are responsible for their classes and dancers. Until the callers and teachers really clamp down we will continue to have men wearing short sleeves and women wearing tight pants, dancing in squares with those who have been taught from the very first class night how to dress and have done so. Last night I was in a square where the other three women wore slacks, and I'll be darned

if I didn't get mixed up!

I am not a caller, but if I were I'm quite sure I'd make it a rule—whether they liked it or not—whenever they danced, be it class or club, the men would wear long-sleeved shirts and the women dresses or a skirt and blouse.

Mary Jenkins
Olmstedville, N.Y.

This whole subject of "dressing for the dance" is something that needs to be emphasized over and over again. Sometimes callers were never taught the significance of dressing properly, so it's not a complete surprise that we will have the experience of three women wearing slacks to a dance—gosh but isn't it awful! —
Editor

Dear Editor:

Happy to see my good friend Johnny Creel named Caller of the Month but would like to add something to the tribute paid him.

A few months ago I found it necessary to tow my car to Panama City, Florida from New Orleans. Unable to find a tow bar, I called on the Creels for help and they spent the entire day helping me rig a tow bar. It wasn't until

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much later that I discovered this marvelous family had given up their annual planned outing to the final Mardi Gras Parade to help a friend and fellow caller in distress.

J. P. Jett
Tampa, Florida

Dear Editor:

In reference to a letter to the editor by Ed Fagan on pg. 56 and 57 of August 1970 issue—Even Pappy Shaw in Cowboy Dances (1939) pg. 39 says of the caller, "The caller must give all the commands, all the explana-

tions, all the directions."

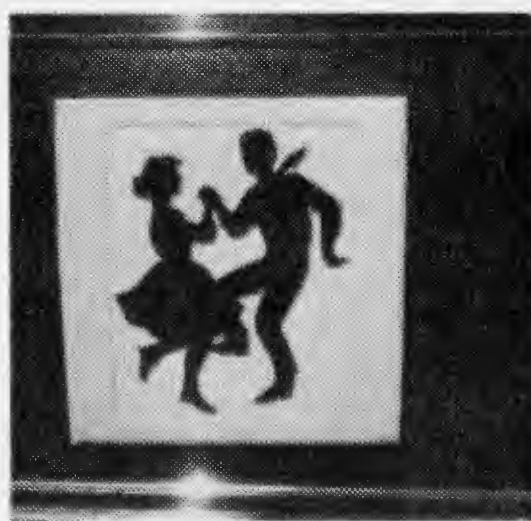
Chuck Beeson
Alexandria, Louisiana

RECREATION DEPARTMENT BULLETIN

A square dance bulletin put out by the Port Huron City Recreation Dept. in Michigan, with Mrs. Jean McLeod as Editor, is called the City Recs Promenader and is an excellent mimeo-ed sheet. It is neatly done and the items are written in an interesting, lively way. Use of various colors of paper, 8½ by 11, for the pages, adds interest, too.

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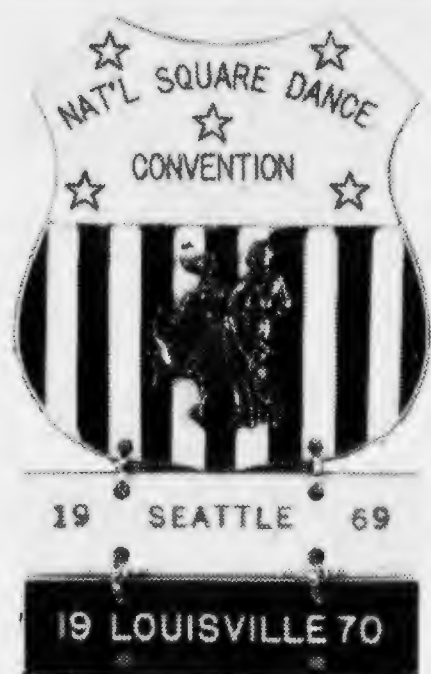
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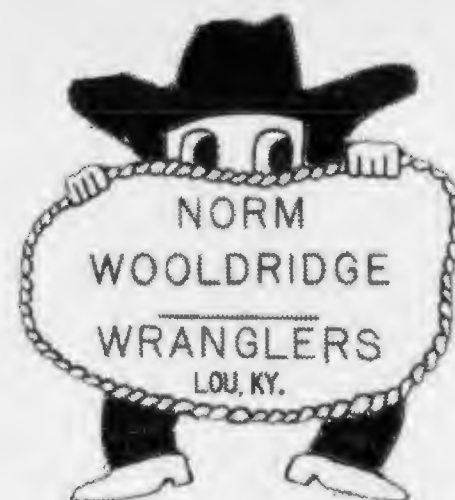


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THIS WE LIKE

We'd like to share with our readers this communique from Frank P. Fritz of Holiday, Florida.

In keeping with your "Free-for-All" theme, and in answer to the question, "What is square dancing?", my Number One Son, a Ph.D candidate at Ball State University at Muncie, Indiana, came up with this explanation—

Square dancing is a modern (?), international, mental and physical outlet, performed by heterosexual groups of eight of any age, from 9 to 90, executing rhythmical, geometrical, choreographical formations in a specified area called a square, to the vocal (though not always melodious) commands of a trained director addressed as the Caller, and timed to "live" or recorded, toe-tapping, exhilarating, hoedown or country music.

BUT, simply stated, square dancing IS great fun.

INFORMATION WANTED

We've had so many requests for help in locating lost mascots, trophies, banners, etc. in recent weeks we're thinking of instituting a

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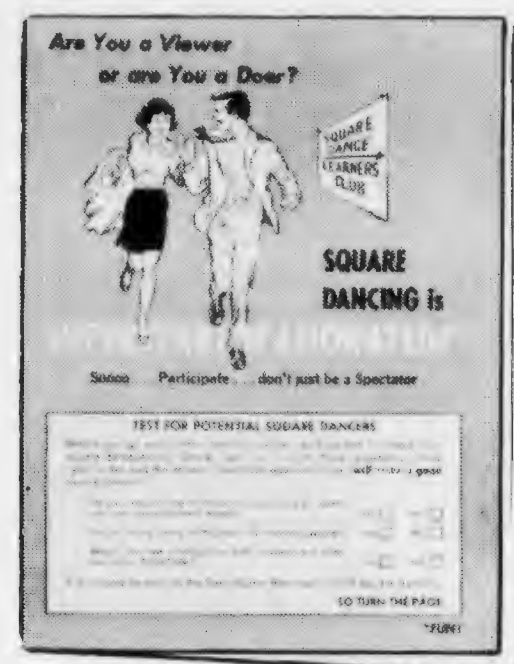
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lost and found department. Anyone having information on the following items please contact the person whose name appears following the description of the lost article.

NELLIE NARCOS—Traveling doll for Orbiting Squares of Columbus, Ohio. Rag, approximately 24 inches tall. Last seen wearing a gold dress and Orbiting Squares badge. Left home May, 1969; last seen in Chillicothe, Ohio. Please contact Dennis Jordan, Route 1, Pataskala, Ohio. 43062.

GAY GOOFERS DOOR—Given to Twist-

n-Teens. Last heard of in Kentucky. Write to Lynn Drumheller, 724 Dabney Avenue, Rio Linda, California 95673.

SWISS CHEESE TROPHY—Put in circulation by State Line Square Dance Club. Last reported to have been seen on the West Coast. Send information to Joe E. McKeown, Rte. 2 Hy. 26, Janesville, Wis. 53545.

SEAWAY SWINGERS TRAVELING BANNER—Taken to the Plattsburgh, New York area 4½ years ago. Banner has sketch of a bridge and dancing couple on it. Last heard

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JK-123

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PIL-1006

"SECOND FLING"

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"RECENT"

JK 121

"WHEN THERE'S A FIRE IN YOUR HEART"

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of somewhere in the mid-west. Information requested by Ralph Brown, 3795 Rideau Street, St. Hubert, 3, Quebec, Canada.

NORTH COUNTRY SQUARES TRAVELING BANNER—Started on its journey at a club in Los Angeles, California. Please contact Herb and Dot Long, P. O. Box 305, Plattsburgh, New York 12901.

ENCOURAGING THE NEW DANCER

Harvey and Gerry Hanggi in The Roundup of the Minnesota Dancers Federation come up with good thinking on the treatment of a new dancer:

Once a person has completed a specified group of lessons, he is not always on his own. Many times he still needs encouragement and should be *taken* to the various area dances instead of just being told where they are held. He may still need reassurance that he is wanted.

"Goofing a square" is one of his main fears and until he gets out enough and realizes that we all goof sometimes, he is likely to hold back. If he makes mistakes too often he becomes discouraged and quits altogether.

We need a follow-through program for our first-year dancers. Take them to the workshops or warm-up sessions held prior to the dances. Perhaps they haven't danced much during the summer and need a review of some figures. The caller will be happy to help them. Maybe you need a review yourself. Don't be afraid to ask.

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INFORMATION: Write Sou'Wester Fun in '71, Box 1907, Olympia, Wa. 98501

NEW LOOK FOR AREA PAPER

Battle Creek Area Square and Round Dancers Assn. in Michigan has given a new look to its monthly journal. From a mimeo-ed sheet they have gone to a magazine format, neatly printed and with a lively old-time dance pictured as a "permanent" cover.

DIPLOMA

Red and Jeanne Barton of Bridgeport, Connecticut devised this clever way of announcing the birth of their son, Eric.

Let it be known that Red Barton and his

right hand lady Jeanne went 'red hot' with joy to have completed a nine month course, in which Jeanne 'star'd thru' and 'cast off' Eric Taylor Barton who 'dived thru,' 'passed thru' and 'wheeled in' at 4 lbs. 9 oz. The Calico Ball was on December 27, 1970 at 2 A.M.

Taw: Jeanne Barton

Paw: Red Barton

SQUARE DANCING IN NEWS

The Daily News Tribune of North Orange County, California, gave square dancing a place in coverage of dancing involving several



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K-1115 "ROCKY TOP" Flip/Inst. Caller: Allen Tipton

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B-244 "SUNSHINE BLUE" Two/Step By: Earl & Rose Marie Rich
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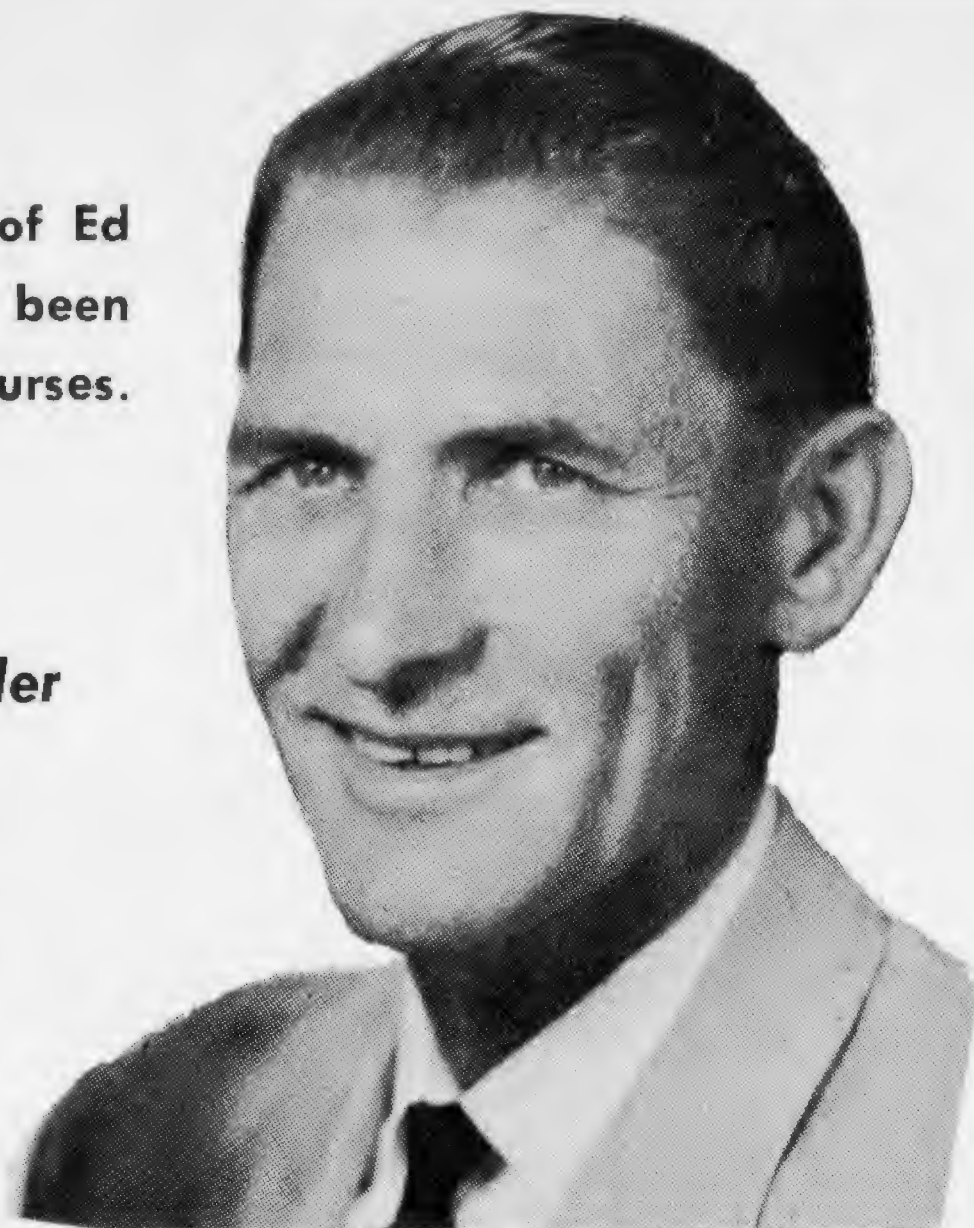


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"... an unforgettable experience for both my wife and me. As a matter of fact, if it

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ethnic groups in the area. Caller Leonard Allen was pictured in a full-page spread and a happy square from one of his clubs also received a prominent picture-spot.

DEPARTMENT OF DO-THEY-REALLY-MEAN-IT?

A line in a mid-western square dance publication reads, "We want to express our appreciation to the people who are leaving the board" — !

TEACHER PASSES

Archie Murrell, of the well-known round dance team of Archie and Nora Murrell of Detroit, Michigan passed away on March 2nd. The Murrells taught round dancing for seventeen years and have written many successful round dances. They were featured in the Paging the Round Dancer section of the December, 1970 issue of SQUARE DANCING. Besides his widow, Nora, Archie is survived by his son David and granddaughter Linda.

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In Script-O-Squares of No. Tonawanda, N. Y., the recipe page is called Krummie Korner.

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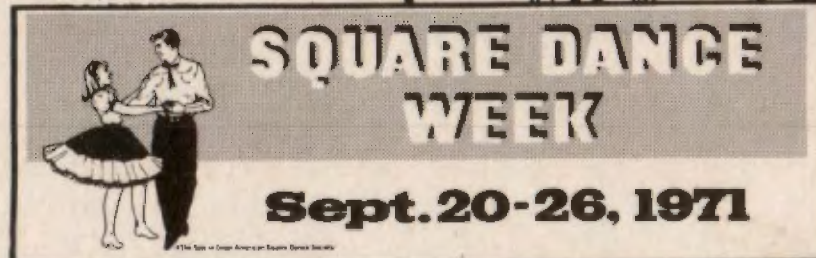
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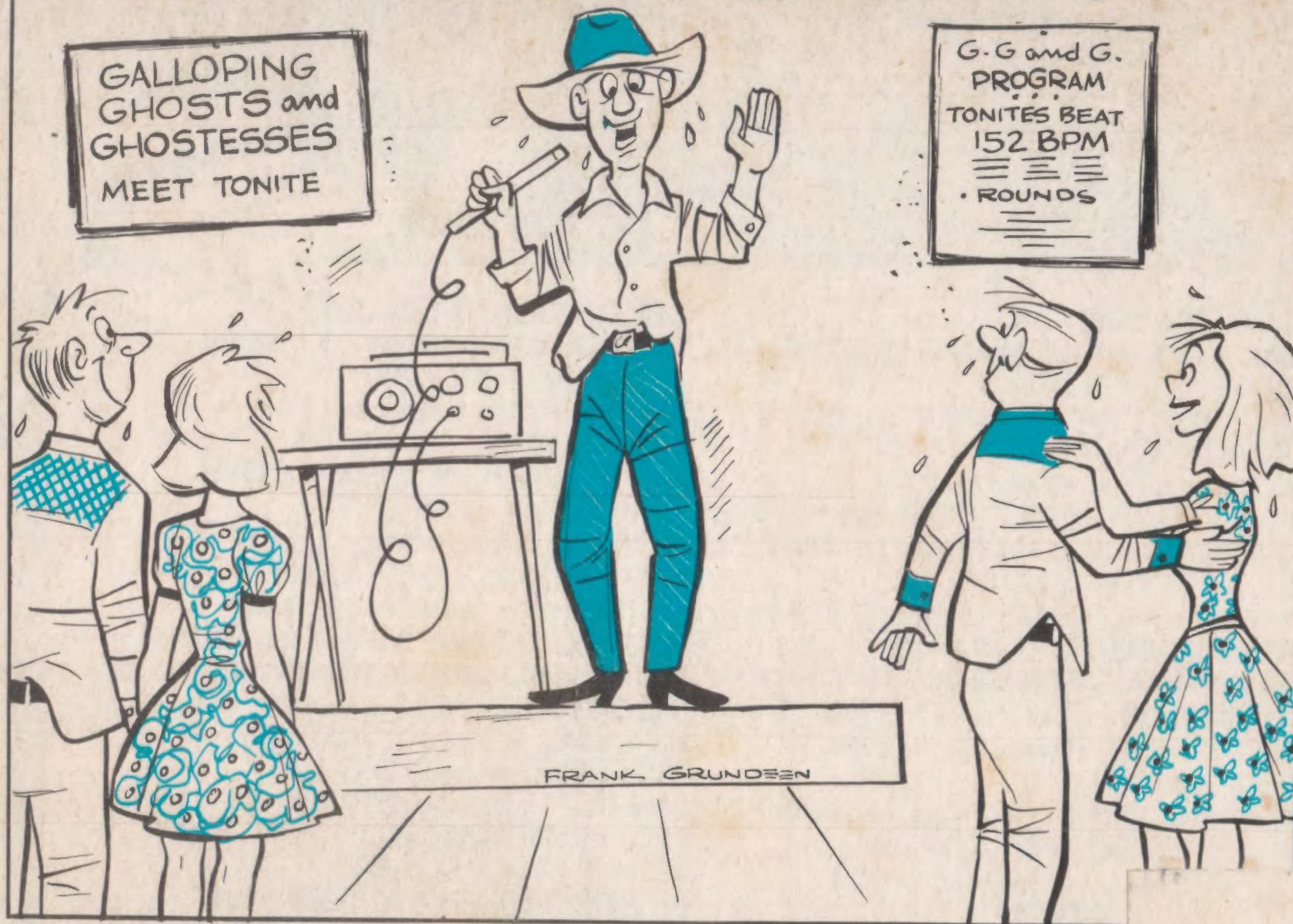
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